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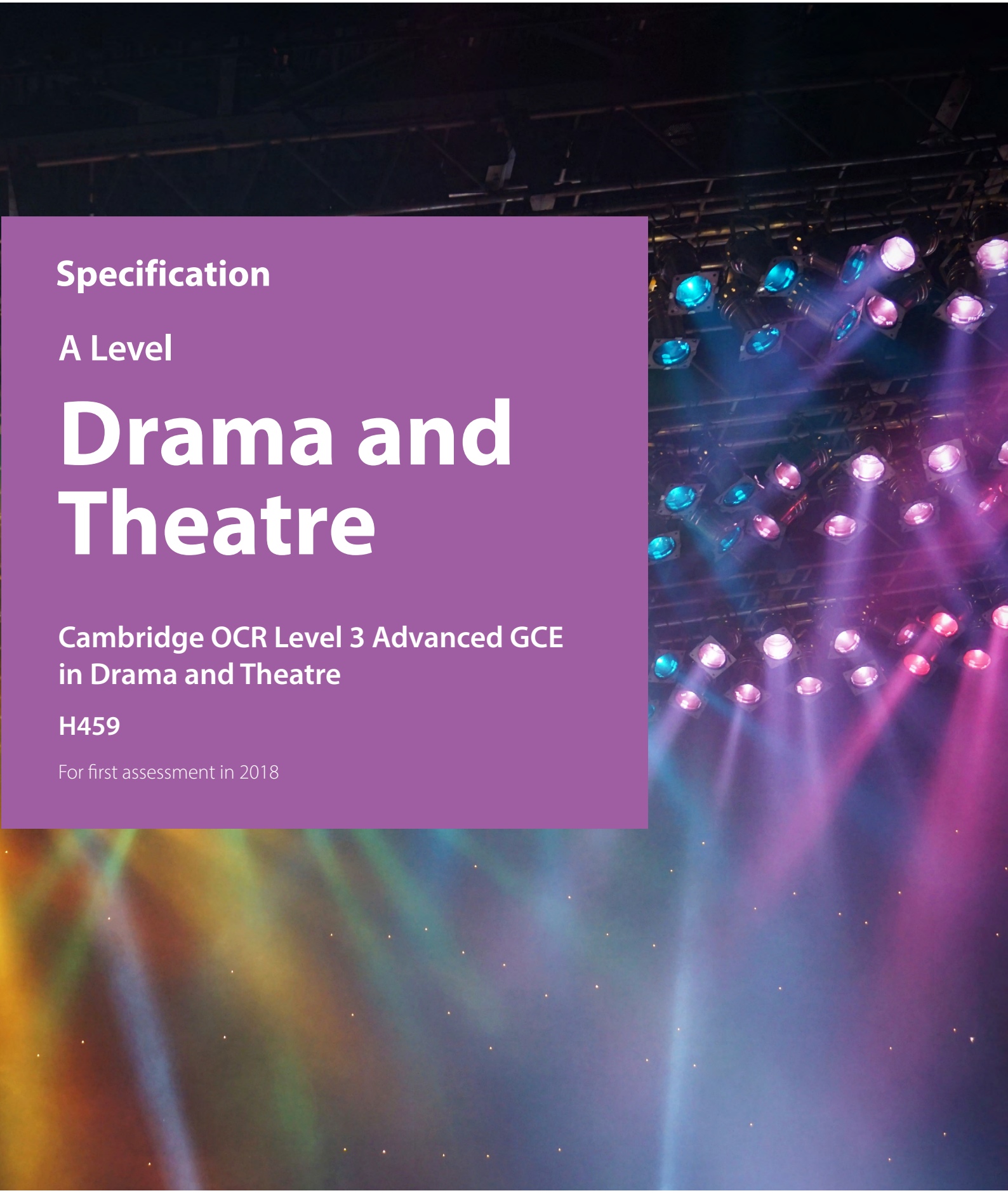

Specification

A Level

Drama and Theatre

Cambridge OCR Level 3 Advanced GCE in Drama and Theatre

H459

For first assessment in 2018

Version 3.0 (September 2025)

ocr.org.uk/aleveldramaandtheatre

About our new name

As of September 2025, our name is Cambridge OCR.

Students who sat an exam **in summer 2025** will receive a Cambridge OCR branded exam certificate (our new brand), which will be the same for all future exam series.

You'll continue to see the OCR or Oxford Cambridge and RSA Examinations name while we work to update our material to our new name, Cambridge OCR. This will take some time, and you can still access all up-to-date qualification resources and materials via Teach Cambridge.

Important: We'll keep the OCR/Oxford Cambridge and RSA name on existing teaching resources while the content of these remains applicable to the specification being taught. **New and refreshed** resources will be produced using the Cambridge OCR name/logo.

Are you using the latest version of this specification?

The latest version of our specifications will always be on our website and may differ from printed versions. We will inform centres about changes to specifications.

Tell us what you think

Your feedback plays an important role in how we develop, market, support and resource qualifications now and into the future. We want you and your students to enjoy and get the best out of our qualifications and resources, but to do that we need your honest opinions to tell us whether we're on the right track or not.

You can email your thoughts to support@ocr.org.uk or visit our feedback page to learn more about how you can help us improve our qualifications.

Designing and testing in collaboration with teachers and students

Helping young people develop an ethical view of the world

Equality, diversity, inclusion and belonging (EDIB) are part of everything we do

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Support and Guidance

Introducing a new specification brings challenges for implementation and teaching, but it also opens up new opportunities. Our aim is to help you at every stage. We are working hard with teachers and other experts to bring you a package of practical support, resources and training.

Subject Advisors

OCR Subject Advisors provide information and support to centres including specification and non-exam assessment advice, updates on resource developments and a range of training opportunities.

Our Subject Advisors work with subject communities through a range of networks to ensure the sharing of ideas and expertise supporting teachers and students alike. They work with developers to help produce our specifications and the resources needed to support these qualifications during their development.

You can contact our Drama Subject Advisor for specialist advice, guidance and support:

01223 553998
drama@ocr.org.uk
@OCR_PerformArts

Teaching and learning resources

Our resources are designed to provide you with a range of teaching activities and suggestions that enable you to select the best activity, approach or context to support your teaching style and your particular students. The resources are a body of knowledge that will grow throughout the lifetime of the specification, they include:

- Delivery Guides
- Transition Guides
- Topic Exploration Packs
- Lesson Elements.

Professional development

Our improved Professional Development Programme fulfils a range of needs through course selection, preparation for teaching, delivery and assessment. Whether you want to come to face-to-face events, look at our new digital training or search for training materials, you can find what you're looking for all in one place at the CPD Hub: cpdhub.ocr.org.uk

An introduction to new specifications

We run training events throughout the academic year that are designed to help prepare you for first teaching and support every stage of your delivery of the new qualifications.

To receive the latest information about the training we offer on GCSE and A Level, please register for email updates at: ocr.org.uk/i-want-to/email-updates

Assessment Preparation and Analysis Service

Along with subject-specific resources and tools, you'll also have access to a selection of generic resources that focus on skills development, professional guidance for teachers and results data analysis.

Subject Advisor Support

Our Subject Advisors provide you with access to specifications, high-quality teaching resources and assessment materials.

Skills Guides

These guides cover topics that could be relevant to a range of qualifications, for example communication, legislation and research. Download the guides at ocr.org.uk/skillsguides

Active Results

Our free online results analysis service helps you review the performance of individual students or your whole cohort. For more details, please refer to ocr.org.uk/activeresults

1 Why choose an OCR A Level in Drama and Theatre?

1a. Why choose an OCR qualification?

Choose OCR and you've got the reassurance that you're working with one of the UK's leading exam boards. Our new OCR A Level in Drama and Theatre course has been developed in consultation with teachers, employers and higher education to provide us with a qualification that's relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with teachers, employers, and universities to create qualifications that support the needs of all students and help them prepare for their future. We offer A levels, GCSEs, vocational courses, and other academic options to schools, colleges, workplaces, and other organisations.

Our Specifications

We believe in developing specifications that help you bring the subject to life and inspire your students to achieve more.

We've created teacher friendly specifications based on extensive research and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor the delivery of the course to suit your needs. We aim to encourage students to become responsible for their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. This includes:

- A wide range of high-quality creative resources including:
  - Delivery Guides
  - Transition Guides
  - Topic Exploration Packs
  - Lesson Elements
  - . . . and much more.
- Access to Subject Advisors to support you through the transition and throughout the lifetime of the specification.
- CPD/Training for teachers to introduce the qualifications and prepare you for first teaching.
- Active Results – our free results analysis service to help you review the performance of individual learners or whole schools.

All A Level qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's A Level in Drama and Theatre is QN601/8272/6.

1b. Why choose an OCR A Level in Drama and Theatre?

1

OCR's A Level in Drama and Theatre has been designed to be a practical, engaging and creative specification for learners to study. It will provide them with opportunities to interrogate drama and the work of others, to explore a range of drama as a practical art form, and to work independently to create their own drama performances making informed artistic choices.

The main purpose of this qualification is to allow learners to study drama and theatre in an academic setting, interrogating this art form and applying their knowledge and understanding to the process of creating and developing drama and theatre and to their own performance work.

It will also prepare learners for the further study of Drama or Performing Arts courses in Higher Education as well as developing transferable skills desired by all sectors of the industry. Our specification will help create independent learners, critical thinkers and effective decision makers – all personal attributes that can make them stand out as they progress through their education and into employment.

OCR's A Level in Drama and Theatre provides a fantastic curriculum to ignite and engage learners' creativity, passion and interests. Having separate performance and design components for the non-exam assessment allows learners to follow their own interests and study either performance or design skills in depth. It also provides freedom for learners to experiment and take risks with their work while working on developing their own style.

There are no set texts in our non-exam components as our view is that teachers should have the freedom to choose the texts which are best suited to their learners. This specification provides that freedom.

In 'Practitioners in practice' learners will study two centre-choice practitioners. Learners can then use their research to inform their devised work.

Our set texts have been chosen to offer a wide range of options to centres so they can create a course which engages their learners and meets their needs.

Our specification has been designed in conjunction with a wide range of teachers to ensure an inclusive specification has been created to allow all learners to achieve their potential. We have looked closely at creating assessments which stem from teaching and learning and the study of the subject ensuring that the focus is on what is best for the learner, making this the central priority.

Aims and learning outcomes

OCR's A Level in Drama and Theatre will encourage learners to:

- develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre
- understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre
- develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre
- understand the practices used in twenty-first century theatre making
- experience a range of opportunities to create theatre, both published text-based and devised work
- participate as a theatre maker (defined as a person undertaking one or more of the following roles: designer; lighting, sound, set (which can include props), costume (which can include hair, make-up and masks) and puppets; performer; director) and as an audience member in live theatre
- understand and experience the collaborative relationship between various roles within theatre
- develop and demonstrate a range of theatre making skills
- develop the creativity and independence to become effective theatre makers
- adopt safe working practices as a theatre maker
- analyse and evaluate their own work and the work of others (may include their own, their peers, amateur and/or professional works).

1c. What are the key features of this specification?

1

The key features of OCR's A Level in Drama and Theatre are:

- separate performer and design components and discrete marking criteria for the performer and designer roles offering substantial and rigorous performing and non-performing options through the A Level
- 'Exploring and performing texts' component focusing on assessing skills shown on the day in live performance
- high percentage of practical assessment in the non-exam assessment and a single portfolio assessment for learners
- centre choice of texts for all non-exam components
- a wide range of contrasting set texts allowing centres to choose those which suit their learners
- examination split into two focused papers
- focused thematic study for one exam allowing learners to explore texts through practical activities in lessons
- a directing focused exam paper which contains questions for only the set text learners have studied
- all learners gain knowledge and understanding of performing, design and directing, assessed in the exam papers
- marking criteria for external visiting examiner assessment in the specification
- assessment objectives used to create separate marking criteria to make assessment transparent for teachers and learners
- co-teachable content with OCR's AS Drama and Theatre specification and a co-teachability guide to support teachers' curriculum planning
- thorough preparation for learners entering higher education, developing creative thinking and independent learning skills alongside practical skills in Drama and Theatre
- teaching and learning resources for all components supporting teachers to teach the specification from day one including:
    - Delivery Guides offering advice and guidance for teachers including how to deliver theory in a practical setting, approaches to assessment and choosing texts including suggestions appropriate for the component
    - Teacher Guides offering information on key aspects of the course to support curriculum planning
    - Qualification Fact Sheets and Transition Guides offering summarised information on a key theme suitable for teachers, learners and parents.

1d. How do I find out more information?

We have a dedicated team of Subject Advisors working on our qualifications. Our Drama Subject Advisor is part of the creative team: www.ocr.org.uk/drama.

Ask our Subject Advisor:

Email: drama@ocr.org.uk

Phone: 01223 553998

Twitter: @OCR_PerformArts

E-bulletins: www.ocr.org.uk/updates

Visit our Online Support Centre at support.ocr.org.uk

CPD: www.cpdhub.ocr.org.uk.

2 The specification overview

2a. OCR's A Level in Drama and Theatre (H459)

Learners take four components to be awarded OCR's A Level in Drama and Theatre:

- component: 11/12 or 13/14
- component: 21 or 22
- component: 31
- one from components: 41, 42, 43, 44, 45, 46, 47, 48.

Content Overview	Assessment Overview	
Learners will research and practically explore practitioners and the work of others **Component 11/12 Creating, devising and performing original theatre** **Component 13/14 Creating, devising and designing for original theatre**	Practitioners in practice* (11/12 Performing) (13/14 Design) 120 marks Non-exam assessment**	**40%** of total A level
Learners will explore one performance text **Component 21 Performing live theatre** **Component 22 Designing for live theatre**	Exploring and performing texts* (21 Performing) (22 Design) 60 marks Non-exam assessment (Visiting examination)	**20%** of total A level
Learners will explore practically two performance texts on a chosen theme **Learners will analyse and evaluate a live theatre performance**	Analysing performance* (31) 60 marks 2 hours 15 minutes Written paper**	**20%** of total A level
Learners will interpret and explore practically a performance text considering how to create, develop and direct a performance for an audience.	Deconstructing texts for performance* (41, 42, 43, 44, 45, 46, 47, 48) 60 marks 1 hour 45 minutes Written paper	**20%** of total A level

* Indicates inclusion of synoptic assessment.

** The quality of extended response is assessed in the 'Practitioners in practice' component within the research report and in Section B of 'Analysing performance'. Please see Section 3e for further details.

2b. Content of A Level in Drama and Theatre (H459)

OCR's A Level in Drama and Theatre will require learners to participate in two performance components as either a performer or a designer. One of these will be a performance from a text and the other a devised performance based on and influenced by their research into the work of others.

Non-exam assessment roles

This A Level course is designed to allow learners to gain a practical understanding of Drama and Theatre, apply their knowledge to their performances, and develop their practical skills.

Learners can choose to be a performer or can take on the role of designer in lighting, sound, set and costume. **Learners must choose one role throughout the qualification.** The role chosen will determine which components the learners complete.

Performing	Design
Practitioners in practice (11/12)	Practitioners in practice (13/14)
Exploring and performing texts (21)	Exploring and performing texts (22)
Analysing performance (31)	
Deconstructing texts for performance (41–48)	

Texts in A Level Drama and Theatre

Learners will study five different texts in this course. The texts for both the non-exam components can be chosen by the centre. All texts specified in the examined components are not allowed to be chosen as performance texts in the non-exam assessment.

Learners are required to study five different texts, all of which must have been professionally commissioned or professionally produced. These must represent a range of social, cultural and historical contexts. Performance texts must be longer than 60 minutes in performance time when performed in full and they **cannot** be by the same playwright.

Use of the 'Drama Text Management Service' tool before learners begin to study the course is mandatory in order to ensure that the criteria are met. This is a quick and easy way of checking that the chosen texts meet the criteria.

The table below shows where these texts are arranged in the course. A text cannot be studied for more than one component.

Practitioners in practice (11/12 or 13/14)	One text extract
Exploring texts for Performance (21 or 22)	One full text
Analysing performance (31)	Extracts from two different texts
Deconstructing texts for performance (41–48)	One full text from a choice of eight

For each extract studied, as a minimum, a learner must:

- read the whole text
- explore practically a continuous section of the text which, when performed, has a performance time exceeding 10 minutes (non-exam components)
- explore practically the opening 10 minutes of the text and at least three additional scenes from across the text (examined components). For further guidance see Appendix 5h.

To check that the text combination you have chosen is valid, you must use OCR's 'Drama Text Management Service', available from www.ocr.org.uk. It is essential that you perform this check. This must be completed annually and must be resubmitted if the performance texts are changed during the course.

Centres are reminded that if the combination of texts selected does not meet the criteria, as explained above, then learners will not be awarded a grade for the qualification.

For further advice on valid combinations please contact OCR using drama@ocr.org.uk.

2

Practitioners in A Level Drama and Theatre

Learners will study two different practitioners in the 'Practitioners in practice' component (11/12, 13/14). The centre-chosen practitioners must meet the criteria set out in Appendix 5f.

To ensure that the practitioners you have chosen meet the criteria, you must use OCR's 'Drama Text Management Service', available from www.ocr.org.uk. It is essential that you perform this check for your practitioners when you submit your text choices.

Use of the 'Drama Text Management Service' tool before learners begin to study the course is mandatory in order to ensure that the criteria are met. This is a quick and easy way of checking that the chosen texts meet the criteria.

This must be completed annually and must be resubmitted if the practitioners are changed during the course.

Centres are reminded that if the chosen practitioners do not meet the criteria, as explained in Appendix 5f, then learners will not be awarded a grade for the qualification.

For further advice on centre-chosen practitioners please contact OCR using drama@ocr.org.uk

2c. Content of: Practitioners in practice – performing (11/12)

This component is designed to allow learners to explore practically the work of theatre practitioners and to use the skills gained to explore text and create devised theatre.

Learners are required to practically explore two practitioners and an extract from a performance text.

This component is practically based allowing learners to explore and experience the key ideas and methodologies in theatre.

Learners are required to use the skills they have acquired throughout the component to create a piece of devised theatre.

Section 1

Learners will research and explore practically the work of others including:

- **two** practitioners of the centre's choice
- **one** extract from a centre-chosen performance text.

The chosen practitioners must meet the criteria set out in Appendix 5f.

As part of this section learners complete a research report.

Section 2

Learners create a devised performance influenced by their exploration of the work of others from Section 1.

In this section learners complete a portfolio of evidence of the practical work they have created and developed during the devising process. This will include analysis and evaluation of their own work.

Section 3

Learners perform the final polished devised piece of drama or theatre for an audience.

This section requires learners to create and develop ideas to communicate meaning, gaining an understanding of the skill set needed to work on a role for performance.

Practitioners in practice – performing		
Learners should:	**Learners should know and understand:**	**Learners should be able to:**
• explore practically and research two practitioners and an extract from a performance text • create a research report, a portfolio of evidence and a devised performance.	• the artistic intentions and the purpose of their chosen practitioners' work • the process of exploring their chosen practitioners and rehearsing an extract from a performance text • how to respond to the practical exercises they have explored, using the skills gained to rehearse an extract from a performance text	• explore their chosen practitioners practically, leading to an informed theoretical understanding of the conventions used in drama and theatre • participate in a series of practical exercises exploring their chosen practitioners • explore the working methodologies of at least one of their practitioners through a text exploration

Learners should:	Learners should know and understand:	Learners should be able to:
	• the clear aims and intentions of their text work in line with their practitioners' working methodologies • the practical working methods of their chosen practitioners • how to develop their acting skills of voice, movement, characterisation and communication within the chosen extract • how to create an original piece of devised theatre influenced by their exploration of the work of others • how to adopt an experimental approach to devising theatre based on the methodologies of their chosen practitioners • the process of carrying out research to inform their practical work • how to respond to research to create devised drama and theatre • the process of developing clear aims and intentions in their devised work leading to a clear structure for their devised piece • how to develop their skills of voice, movement, characterisation and communication within the devised piece	• choose and experience a character through rehearsing an extract of a performance text using the working methodologies of their chosen practitioner • explore the innovative nature of their practitioners' work • make connections between the practitioners' work and 21st Century theatre making • record and analyse the practitioner exercises they have explored and how they were put into practice with a text • reflect their practitioner's theatrical style and practice within the rehearsals of their chosen text extract • explore the historical, social and cultural context of their practitioners • analyse and evaluate the effectiveness of their own work • analyse the process of exploring their practitioner and incorporate this practice into rehearsing text • explore in depth using their practitioners' practices and ideas as a springboard to creating their devised piece

Learners should:	Learners should know and understand:	Learners should be able to:
	• the process of creating, developing and rehearsing the devised piece prepared for and performed to an audience • how to record the evolution of their practical work throughout the devising process • how to analyse and evaluate their own work and the work of others.	• explore in depth using their practitioners' practices and ideas as a springboard to creating their devised piece • demonstrate understanding of the practitioners' purpose and practices, intentions, working methods, style, artistic intention and influence over other practitioners • work collaboratively and safely, sharing ideas to create and develop drama and theatre • analyse the process of exploring the work of others incorporating their research into their devised work • contribute to a final devised performance realised by a group of performers.

2c. Content of: Practitioners in practice – design (13/14)

This component is designed to allow learners to explore practically the work of theatre practitioners and to use the skills gained to explore text and create devised theatre.

Learners are required to practically explore two practitioners and an extract from a performance text.

This component is practically based allowing learners to explore and experience the key ideas and methodologies in theatre.

Learners are required to use the skills they have acquired throughout the component to create a piece of devised theatre.

Section 1

Learners will research and explore practically the work of others including:

- **two** practitioners of the centre's choice
- **one** extract from a centre-chosen performance text.

The chosen practitioners must meet the criteria set out in Appendix 5f.

As part of this section learners complete a research report.

Section 2

Learners create a devised performance influenced by their exploration of the work of others from Section 1.

In this section learners complete a portfolio of evidence of the practical work they have created and developed during the devising process. This will include analysis and evaluation of their own work.

Section 3

Learners design for the final polished devised piece of drama or theatre and realise their designs in a performance for an audience.

This section requires learners to create and develop ideas to communicate meaning, gaining an understanding of the skill set needed to work on a performance.

Practitioners in practice – design		
Learners should:	**Learners should know and understand:**	**Learners should be able to:**
• explore practically and research two practitioners and an extract from a performance text • create a research report, a portfolio of evidence and designs which are realised in a devised performance.	• the artistic intentions and the purpose of their chosen practitioners' work • the process of exploring their chosen practitioners, creating a design concept and rehearsing an extract from a performance text • how to respond to the practical exercises they have explored, using the skills gained to rehearse an extract from a performance text	• explore their chosen practitioners practically, leading to an informed theoretical understanding of the conventions used in drama and theatre • participate in a series of practical exercises exploring their chosen practitioners • explore the working methodologies of at least one of their practitioners through a performance text

Learners should:	Learners should know and understand:	Learners should be able to:
	• the clear aims and intentions of their text work in line with their practitioners' working methodologies • the practical working methods of their chosen practitioners • how to develop their design skills within the chosen extract • how to create an original piece of devised theatre influenced by their exploration of the work of others • how to adopt an experimental approach to devising theatre based on the methodologies of their chosen practitioners • the process of carrying out research to inform their practical work • how to respond to research to create devised drama and theatre • the process of developing clear aims and intentions in their devised work leading to a clear design concept for their devised piece • how to develop their design skills within the devised piece • the process of creating, developing and rehearsing the devised piece prepared for and performed to an audience	• choose and create designs for rehearsing an extract of a performance text using the working methodologies of their chosen practitioners • explore the innovative nature of their practitioners' work • make connections between the practitioners' work and 21st century theatre-making • record and analyse the practitioner exercises they have explored and how they were put into practice with a text • reflect their practitioner's theatrical style and practice within the rehearsals of their chosen text extract • explore the historical, social and cultural context of their practitioners • analyse and evaluate the effectiveness of their own work • analyse the process of exploring their practitioner and incorporate this practice into rehearsing text • explore in depth using their practitioners' practices and ideas as a springboard to creating their devised piece

Learners should:	Learners should know and understand:	Learners should be able to:
	• how to record the evolution of their practical work throughout the devising process • how to analyse and evaluate their own work and the work of others.	• demonstrate understanding of the practitioners' purpose and practices, intentions, working methods, style, artistic intention and influence over other practitioners • work collaboratively and safely, sharing ideas to create and develop drama and theatre • analyse the process of exploring the work of others incorporating their research into their devised work • contribute to a final devised performance realised by a group of performers.

2c. Content of: Exploring and performing texts – performing (21)

The aim of this component is to use acting skills to communicate the meaning in a performance text to an audience.

Learners are required to study **one** performance text in its entirety and work collaboratively to perform part of the text.

The text to be studied will be selected by the centre. Texts should allow sufficient opportunity for learners to work in depth on their acting skills.

The performance text for this component cannot be any of those specified as a set text in any examined components. The chosen text must also be different to the performance text in 'Practitioners in practice'.

The creation and realisation of the performance will involve realising their artistic intention through using acting skills in a live theatre context.

Learners will explain their artistic intention for their performance in the concept pro forma found on the OCR website www.ocr.org.uk.

Exploring and performing texts – performing		
Learners should:	**Learners should know and understand:**	**Learners should be able to:**
• study **one** whole performance text • explain their artistic intention for their chosen role • demonstrate their acting skills to create and realise a performance.	• how to analyse the performance text in close detail • how to create and develop a character(s) • how to apply acting skills to realise artistic intention and communicate meaning to an audience • how to contribute to a performance as a whole.	• demonstrate an approach informed by standards in professional theatre • demonstrate their acting skills through the realisation of a role, using dramatic techniques in performance • articulate informed, personal and creative responses to the chosen performance text, using appropriate technical vocabulary • consider the challenges of staging a performance • work collaboratively within an ensemble.

2c. Content of: Exploring and performing texts – design (22)

The aim of this component is to use design skills to communicate the meaning in a performance text to an audience.

Learners are required to study **one** performance text in its entirety and work collaboratively to design for a performance of part of the text.

The text to be studied will be selected by the centre. Texts should allow sufficient opportunity for learners to work in depth on their design skills.

The performance text for this component cannot be any of those specified as a set text in any examined components. The chosen text must also be different to the performance text in 'Practitioners in practice'.

The creation and realisation of the performance will involve realising their artistic intention through using design skills in a live theatre context.

Learners will explain their artistic intention for their performance design in the concept pro forma found on the OCR website www.ocr.org.uk.

Exploring and performing texts – design		
Learners should:	**Learners should know and understand:**	**Learners should be able to:**
• study **one** whole performance text • explain the artistic intention for their chosen designs • demonstrate their design skills to create and realise a performance.	• how to analyse the performance text in close detail • how to create and develop a design concept • how to apply design skills to realise artistic intention and communicate meaning to an audience • how to contribute to a performance as a whole.	• demonstrate an approach informed by standards in professional theatre • demonstrate their design skills through the creation of designs and the realisation of their designs in performance • articulate informed, personal and creative responses to the chosen performance text, using appropriate technical vocabulary • consider the challenges of staging a performance • work collaboratively within an ensemble.

2c. Content of: Analysing performance (31)

This component consists of two sections. The aim of Section A is to enable learners to demonstrate knowledge and understanding of how extracts from the chosen texts can be rehearsed and interpreted in performance, showing an awareness of characterisation, performance style, genre and context.

The aim of Section B is to allow learners to analyse and evaluate live theatre.

Learners will explore how characters can be interpreted and developed ready for a performance. This component is assessed through a written exam but preparation must include practical study.

Section A will include study of two different performance texts which explore one of the following themes:

- conflict
- family dynamics
- heroes and villains.

Centres choose **two** texts from **one** theme.

Learners must explore practically the opening 10 minutes of each text and at least three additional scenes from across the text. For further guidance see Appendix 5h.

Learners are not permitted to have access to the text in the examination.

All of the set texts in this component **cannot** be performed for assessment in the 'Exploring and performing texts' or the 'Practitioners in practice' components.

The set texts will be reviewed after three years and may be subject to change. If a text is to be removed from the list and replaced with another text, centres will be notified a year in advance.

In Section B learners are required to have seen a live theatre performance. Details on the performances which can be analysed and evaluated for this component can be found in Appendix 5e.

The learners must watch this performance during the course of their A Level study. At the start of their answer they must state the name of the performance, the venue, and the date (month and year) the performance was seen.

Choose TWO texts from ONE theme		
Conflict	**Family dynamics**	**Heroes and villains**
Black Watch – Gregory Burke *Hamlet* – William Shakespeare *Necessary Targets* – Eve Ensler *Oh What a Lovely War* – Joan Littlewood *The Long and the Short and the Tall* – Willis Hall	*A Day In The Death Of Joe Egg* – Peter Nichols *Caucasian Chalk Circle* – Bertolt Brecht *House of Bernarda Alba* – Federico García Lorca *King Lear* – William Shakespeare *Live Like Pigs* – John Arden	*Amadeus* – Peter Shaffer *Caligula* – Albert Camus *Frankenstein* – Nick Dear *Othello* – William Shakespeare *The Love Of The Nightingale* – Timberlake Wertenbaker

Analysing performance		
Learners should:	**Learners should know and understand:**	**Learners should be able to:**
• in Section A: analyse two different performance texts, on **one** of the following themes: ◦ conflict ◦ family dynamics ◦ heroes and villains.	• how an actor's physical and vocal skills could be used to interpret a character • how conventions, form and techniques are used to create meaning • ways in which semiotics are used to convey meaning in the performance texts they have studied • how the use of performance space and relationship between characters on stage can be used to communicate to an audience • the relationship between the actors and audience • how creative and artistic choices influence the way meaning is communicated to an audience • the collaborative processes required to create a theatre performance • how set design, lighting, sound, props, costume and makeup could be used in performance • how to articulate a personal response.	• articulate an informed, creative, personal and practical vision about different ways in which a character could be communicated to an audience, including the physical, vocal and spatial decisions made by an actor • demonstrate knowledge of how thematic elements of a text can be communicated in a performance • demonstrate practical understanding of the significance and influence of the contexts in which the selected performance texts were written • demonstrate a clear practical understanding of how dramatic techniques can support an interpretation of a text for performance • justify performance decisions by demonstrating clear evidence of exploring and developing character through practical exploration of performance texts • use accurate subject-specific terminology.
• in Section B: analyse and evaluate the work of others through watching live drama and theatre.	• the meaning of drama and theatre terminology used by theatre makers • how to analyse a live theatre performance • how to evaluate the work of others drawing considered conclusions.	• select and use appropriate subject-specific terminology • discuss, analyse and evaluate live theatre using their knowledge and understanding of drama • analyse and evaluate the acting, design, directing and the characteristics of the performance text seen.

2c. Content of: Deconstructing texts for performance (41–48)

Learners will explore the creative possibilities of staging the chosen performance text. This component is assessed through a written exam but preparation must consist of practical study.

Learners are required to explore the performance text practically through the role of the director. Learners will deconstruct the text and explore how any of its scenes can be staged and performed for an audience. Learners will analyse and interpret the performance text in depth.

Learners are required to study **one** performance text from the following:

The performance texts for examination until 2026 are:

- *Antigone* - Sophocles (Jean Anouilh)
- *Cloud Nine* - Caryl Churchill
- *Earthquakes in London* - Mike Bartlett
- *Stockholm* - Bryony Lavery
- *Sweeney Todd: The Demon Barber of Fleet Street* - Patrick Quentin/Stephen Sondheim
- *The Crucible* - Arthur Miller
- *The Visit* - Friedrich Durrenmatt
- *Woza Albert!* - Percy Mtwa/ Mbongeni Ngema/ Barney Simon

The performance texts for **first teaching from 2025** and **examination from 2027** are:

- *Antigone* – Sophocles (Jean Anouilh)
- *Earthquakes in London* – Mike Bartlett
- *Lovesong* – Abi Morgan
- *Nell Gwynn* – Jessica Swale
- *Nine Night* – Natasha Gordon
- *Sweeney Todd: The Demon Barber of Fleet Street* – Patrick Quentin/Stephen Sondheim
- *The Crucible* – Arthur Miller
- *The Visit* – Friedrich Durrenmatt

Learners are not permitted to have access to the text in the examination.

All of the set texts in this component **cannot** be performed for assessment in the 'Exploring and performing texts' or the 'Practitioners in practice' components.

The set texts will be reviewed after three years and may be subject to change. If a text is to be removed from the list and replaced with another text, centres will be notified a year in advance.

Deconstructing texts for performance		
Learners should:	**Learners should know and understand:**	**Learners should be able to:**
• analyse and interpret their chosen performance text in depth from the perspective of a director.	• the production process and the role of a director • directorial methods and techniques in order to establish a vision and make creative and artistic choices • the impact vision has when staging the performance text • the performance text narrative and its characters from practical exploration of the text • how the performance text has been constructed including:	• demonstrate a clear understanding of the role of the director • show how methods and techniques can support interpretations of the creative possibilities for staging the performance text • articulate an informed, creative and personal interpretation on how the performance text can be communicated to an audience

Learners should:	Learners should know and understand:	Learners should be able to:
	○ structure ○ language ○ character construction • the playwright's intentions and original performance context • the social, cultural and historical context surrounding the performance text.	• make directorial decisions for staging the performance text • use accurate subject-specific terminology.

2d. Prior knowledge, learning and progression

No prior knowledge of the subject is required.

Learners who are beginning an A Level course may have completed GCSE (9–1) Drama or a Level 2 Expressive Arts course.

It is recommended that learners who have not completed Key Stage 4 study have experienced practical drama, either through school performances or performances with local youth drama groups.

OCR's AS Drama and Theatre course is also an ideal introduction to the A Level for learners with limited experience of studying Drama and Theatre.

This qualification provides a strong foundation for learners to progress to Higher Education and equips learners for progression into the workplace.

Learners choose either a performing or design role through this qualification. Learners can choose to complete a different role through OCR's AS in Drama and Theatre for a broader assessment at Level 3 in this subject.

There are a number of Drama specifications at OCR. Find out more at www.ocr.org.uk/drama.

3 Assessment of A Level in Drama and Theatre

3a. Forms of assessment

OCR's A Level in Drama and Theatre consists of three components that are externally assessed and one component that is assessed by the centre and externally moderated by OCR.

'Practitioners in practice' (Component 11/12 or 13/14) is internally assessed. This component is non-exam assessment and consists of a research report, a portfolio and a performance.

Learners can take on the role of performer (11/12) or designer (13/14 – lighting, sound, set or costume) in this component. It is worth 40% of the qualification.

Quality of extended response will be assessed in this component.

This component is out of 120 marks: 50 for AO1, 40 for AO2 and 30 for AO4. 0 marks = no response or no response worthy of credit.

'Exploring and performing texts' (Component 21 or 22) is externally assessed. This component is non-exam assessment and consists of a pro forma completed by learners before a performance for a visiting examiner.

Learners can take on the role of performer (21) or designer (22 – lighting, sound, set or costume) in this component. This must be assessed during the visiting examiner window in the year of certification. It is worth 20% of the qualification.

This component is out of 60 marks: 10 for AO1 and 50 for AO2. 0 marks = no response or no response worthy of credit.

'Analysing performance' (Component 31) is an examined component consisting of extended response essay questions. It is worth 20% of the qualification.

Quality of extended response will be assessed in this component.

This component is out of 60 marks: Section A: 30 for AO3. Section B: 30 for AO4. 0 marks = no response or no response worthy of credit.

'Deconstructing texts for performance' (Components 41–48) is an examined component consisting of an annotation of an extract from the text and an extended response question. It is worth 20% of the qualification.

This component is out of 60 marks: 60 for AO3. 0 marks = no response or no response worthy of credit.

Learners must not study the same text for more than one component.

3b. Assessment objectives (AO)

There are four Assessment Objectives in OCR A Level in Drama and Theatre. These are detailed in the table below.

Learners are expected to demonstrate their ability to:

Assessment Objective	
AO1	Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.
AO2	Apply theatrical skills to realise artistic intentions in live performance.
AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
AO4	Analyse and evaluate their own work and the work of others.

Mark Distribution of AO weightings in OCR A Level in Drama and Theatre

The relationship between the Assessment Objectives and the components in terms of marks are shown in the following table:

Component	AO1	AO2	AO3	AO4
Practitioners in practice (H459/11/12 or H459/13/14)	50	40		30
Exploring and performing texts (H459/21 or H459/22)	10	50		
Analysing performance (H459/31)			30	30
Deconstructing texts for performance (H459/41–48)			60	
Total	60	90	90	60

3c. Total qualification time

Total qualification time (TQT) is the total amount of time, in hours, expected to be spent by a learner to achieve a qualification. It includes both guided learning hours and hours spent in preparation, study, and assessment. The total qualification time for A Level Drama and Theatre is 360 hours. The total guided learning time is 360 hours.

3d. Qualification availability outside of England

This qualification is available in England. For Wales and Northern Ireland please check the Qualifications in Wales Portal (QIW) or the Northern Ireland Department of Education Performance Measures / Northern Ireland Entitlement Framework Qualifications Accreditation Number (NIEFQAN) list to see current availability.

3e. Language

This qualification is available in English only. All assessment materials are available in English only and all candidate work must be in English.

3f. Assessment availability

There will be one examination series available each year in May/June to **all** learners.

This specification will be certificated from the June 2018 examination series onwards.

Assessments by examination and externally assessed non-exam assessment must all be taken in a single year at the end of the course.

3g. Retaking the qualification

Learners can retake the qualification as many times as they wish. Learners must retake all examined components but they can choose to either retake one or both of the non-exam assessment (NEA) components or carry forward (re-use) their most recent result(s) (see Section 4d).

3h. Assessment of extended response

The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained and coherent line of reasoning and marks for extended responses are integrated into the marking criteria. This is assessed in the 'Practitioners in practice' component and in Section B of the 'Analysing performance' component.

3i. Non-exam assessment: Guidance

Planning of the task

It is expected that the teacher will provide detailed guidance to learners in relation to the purpose and requirement of the task. The teacher should ensure that learners are clear about the assessment criteria which they are expected to meet and the skills which they need to demonstrate in the task. Any explanation or interpretation given by teachers must be general and not specific to learners' work.

Drafting

What teachers can do:

Teachers may review work before it is handed in for final assessment. Advice must remain general, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

What teachers cannot do:

Teachers should not give detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria. This includes indicating errors or omissions and intervening to improve the presentation or content of the work. This includes corrections to spelling, punctuation and grammar.

Further guidance about the nature of advice that teachers can give to learners can be found in the JCQ *Instructions for conducting non-examination assessment.*

Feedback on rehearsals and performances

In addition to advice in the component guidance section, teachers may offer general advice to learners during rehearsals on the following:

- suitability of the acting space
- technical facilities available
- the need for a professional working relationship between actors, designers and directors
- appropriateness of rehearsal schedules
- health and safety issues that may arise.

Teachers may also offer general feedback on one rehearsed performance during the rehearsal period. Advice must remain general, enabling learners to take the initiative in making amendments. Teachers may not give detailed advice or suggestions as to how the performance may be improved in order to meet the assessment criteria.

Authentication of learners' work

The assessed tasks for both non-exam components must be completed so that teachers can confirm the work submitted is the learners' own, unaided work.

Marking

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria in the relevant tables. Teachers should use their professional judgement in selecting band descriptors that best describe the work of the learner to place them in the appropriate band.

To select the most appropriate mark within the band descriptor, teachers should use the following guidance:

- where the learner's work convincingly meets the criteria, the highest mark should be awarded
- where the learner's work adequately meets the criteria, the most appropriate mark in the middle range should be awarded
- where the learner's work just meets the criteria, the lowest mark should be awarded.

Teachers should use the full range of marks available to them and award full marks in any band for work which fully meets that descriptor.

Where there are only two marks within a band the choice will be between work which, in most respects, meets the criteria and work which just meets the criteria. For wider mark bands the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band.

Teachers must clearly show how the marks have been awarded in relation to the marking criteria. A combination of the following approaches should be adopted:

- summary comments either on the work (usually at the end) or on a cover sheet
- key pieces of evidence flagged throughout the work by annotation in the margin.

Indications as to how marks have been awarded should:

- be clear and unambiguous
- be appropriate to the nature and form of the work
- facilitate the standardisation of marking within the centre to enable the moderator to check the application of the assessment criteria to the marking.

Final submission

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for 'Practitioners in practice' (Component 11/12 or 13/14). In order to ensure teachers are marking to the correct standard, centres should ensure they use the A level marking criteria and reference exemplar material, or, where available, work in the centre from the previous year. OCR exemplar material will be available on the OCR website: www.ocr.org.uk.

Prior to marking the whole cohort, teachers should mark the same small sample of work to allow for the comparison of marking standards.

Where work for 'Practitioners in practice' (Component 11/12 or 13/14) has been marked by more than one teacher in a centre, standardisation of marking should normally be carried out according to one of the following procedures:

- **either** a sample of work which has been marked by each teacher is remarked by the teacher who is in charge of internal standardisation
- **or** all the teachers responsible for marking 'Practitioners in practice' exchange some marked work, (preferably at a meeting led by the teacher in charge of internal standardisation) and compare their marking standards
- **or** teachers collaborate when marking the work and award a mark agreed through discussions during marking.

Where standards are found to be inconsistent, the relevant teacher(s) should make adjustments to their marks or reconsider the marks of all learners for whom they were responsible.

If centres are working together in a consortium, they must carry out internal standardisation of marking across the consortium.

Centres should retain evidence that internal standardisation has been carried out.

A clear distinction must be drawn between any interim review of non-exam assessment and final assessment for the intended examination series. Once work is submitted for final assessment it must not be revised. Under no circumstances are 'fair copies' of marked work allowed. Adding or removing any material to or from non-exam assessment after it has been presented by a learner for final assessment will constitute malpractice.

3j. Non-exam assessment: Practitioners in practice (11/12 and 13/14)

Details on the administration of non-exam assessment can be found in Section 4d.

Research into practitioners and the work of others – research report

The research report has a recommended maximum of 2000 words and will include a detailed breakdown of the practical exercises completed and the stages of exploration using the extract of a performance text.

Quality of extended response is assessed in this task.

Creating and developing their performance – portfolio

Learners will use their research into the work of others as the starting point for their devised performance. They may also draw on additional stimuli or further study on the work of others in their devising.

The portfolio will chart the devising process and the decisions made by learners including evaluation of their work at key points in the process.

The recommended maximum length of a portofolio should be:

The maximum length of a portfolio should be:

- 30 sides A4 which may include:
  - notes, sketches, diagrams, scripts, storyboards, photographs and annotations

OR

- 20 minutes of recorded presentation which may include:
  - video diary/video blogs, recording of peformance activities created through the devised performance and slides/titles with audio commentary

OR

- 3000 words of continuous prose.

A portfolio can also contain a combination of the above. The length of each format should be in proportion to the assessed work it represents. The following combinations are shown as examples of combined portfolio performance.

- 15 sides A4 with 1500 words prose
- 15 sides A4 with 10 minutes recorded presentation
- 10 minutes recorded presentation with 1500 words
- 10 sides A4 with 2000 words prose
- 20 sides A4 with 1000 words prose
- 10 sides A4 with 14 minutes recorded presentation
- 20 sides A4 with 7 minutes recorded presentation
- 7 minutes recorded presentation with 2000 words prose
- 14 minutes recorded presentation with 1000 words prose
- 10 pages A4 with 7 minutes recorded presentation and 1000 words prose.

Learners should analyse and evaluate their work throughout the process. Appendices are not permitted.

Devised performance

Learners will work in groups to create their devised performance. A group must contain between three and eight performers and may contain one learner per design role.

Component 11/12 – performing

The recommended minimum time for a devised piece is 15 minutes and the recommended maximum time is 30 minutes.

Learners must perform for a sufficient time to justify the marks awarded. Learners must complete an

absolute minimum performance time of **6 minutes** in this component as a requirement of the course.

Learners who do not meet this requirement will be awarded 0 marks for AO2 in this component.

For further guidance on performance times see section 4d.

The final assessed performance must be video recorded.

Learners working with designers are expected to work collaboratively in rehearsals. Learners working without designers are expected to realise a minimal amount of lighting, sound, set and/or costume as is necessary for the performance. This is not assessed for performance learners.

Component 13/14 – design

Designers must work with a performance group whose performance meets the minimum times set out above.

Learners can choose from the following design roles:

- lighting
- sound
- lighting and sound (combined)*
- set (including props and multimedia staging)
- costume (including hair, makeup and masks).

* Lighting and sound (combined) cannot be chosen where a lighting and/or sound designer is part of the performance group.

The minimum requirements for designers are as follows:

- lighting – a full lighting design for the performance with a cue sheet detailing lanterns used and the differing lighting states. A minimum of 15 lighting changes evident in the performance. Lights up and lights down are **not** included in this number. Discuss with appropriate staff the selection, rigging and plotting of the lights. During the performance learners must operate the lighting desk
- sound – a full sound sheet with original and copied cues leading to a finalised sound CD (or digital equivalent) for use in the final performance. A minimum of 15 sound cues evident in the performance. During the performance learners must operate the sound desk
- lighting and sound (combined) – a combination of the requirements for sound and lighting which are approximately equal in weighting and which total a minimum of 15 cues in performance
- set – a scale model and a detailed ground plan of the set which includes three set changes during the performance. Sourcing the set (and props) for the performance and supervision of the construction of the set where appropriate. Learners must dress the set ready for performance and must realise the set in the final performance including the 3 changes
- costume – a final design of:
  - **either** three full costumes including hair and makeup detail which are sourced and realised in performance
  - **or** three full costumes including mask(s) which are sourced and realised in performance
  - **or** five costumes for characters (excluding hair, makeup or masks) which are sourced and realised in performance
  - these costumes can be for different characters or different costumes for one or more characters.

For 'Practitioners in practice' (Component 11/12 or 13/14) teachers must assess learners' work using the marking grids on pages 32–42. Learners will be awarded five separate marks which are added together to give the total mark for this component out of 120.

3k. Marking criteria

The following table shows where Assessment Objectives are targeted in this component and which evidence it is related to.

Assessment Objective	Evidence submitted	Marking grids
AO1 – Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice	Research report	Pages 30–31
AO1 – Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice	Portfolio	Page 32
AO4 – Analyse and evaluate their own work and the work of others	Research report and portfolio	Pages 33–34
AO2 – Apply theatrical skills to realise artistic intentions in live performance	Performance	Page 35
AO2 – Apply theatrical skills to realise artistic intentions in live performance	Performance	Performers: page 36 Designers: page 37

Internal assessment marking grid – research report

Learners are expected to demonstrate their ability to show:

AO1 **Research report**	**Band 5:** **25–30 marks**	Accomplished research on the chosen practitioners, demonstrating a highly developed understanding of the social, cultural and historical context of the time they were/are working. Accomplished practical exploration of the exercises on their chosen practitioners with an accomplished exploration of the text including subtext. Accomplished development of an experiential approach to the exercises explored. Accomplished practical use of the working methodologies of the chosen practitioner in creating, developing and rehearsing an extract from a performance text. *There is a highly developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.*
AO1 **Research report**	**Band 4:** **19–24 marks**	Well-developed research on the chosen practitioners, demonstrating a confident understanding of the social, cultural and historical context of the time they were/are working. Confident practical exploration of the exercises on their chosen practitioners with a confident exploration of the text including subtext. Confident development of an experiential approach to exercises explored. Well-developed practical use of the working methodologies of the chosen practitioner in creating, developing and rehearsing an extract from a performance text. *There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.*
AO1 **Research report**	**Band 3:** **13–18 marks**	Competent research on the chosen practitioners, demonstrating a clear understanding of the social, cultural and historical context of the time they were/are working. Competent practical exploration of the exercises on their chosen practitioners with a competent exploration of the text including subtext. Clear development of an experiential approach to exercises explored. Competent practical use of the working methodologies of the chosen practitioner in creating, developing and rehearsing an extract from a performance text. *There is a clear line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.*

AO1 **Research report**	**Band 2:** **7–12 marks**	Basic research on the chosen practitioners, demonstrating a basic understanding of the social, cultural and historical context of the time they were/are working. Basic practical exploration of the exercises on their chosen practitioners with a basic exploration of the text. Basic development of an experiential approach to exercises explored. Basic practical use of the working methodologies of the chosen practitioner in creating, developing and rehearsing an extract from a performance text. *The information has some relevance and is presented with a basic structure. The information is supported by basic evidence.*
AO1 **Research report**	**Band 1:** **1–6 marks**	Limited research on the chosen practitioners, demonstrating a limited understanding of the social, cultural and historical context of the time they were/are working. Limited practical exploration of the exercises on their chosen practitioners with a limited exploration of the text. Limited development of an experiential approach to exercises explored. Limited practical use of the working methodologies of the chosen practitioner in creating, developing and rehearsing an extract from a performance text. *The information has some relevance, but is communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.*
AO1	**0 marks**	No response or no response worthy of credit.

Internal assessment marking grid – portfolio

Learners are expected to demonstrate their ability to show:

AO1 **Portfolio**	**Band 5:** **17–20 marks**	Highly developed connections between the work of others and the development of the devised performance. Highly developed narrative of the learner's journey through the devising process. Accomplished development of an experimental and collaborative approach to creating and developing a performance. Highly developed connections between theory and practice when creating and developing the devised performance.
AO1 **Portfolio**	**Band 4:** **13–16 marks**	Well-developed connections between the work of others and the development of the devised performance. Confident narrative of the learner's journey through the devising process. Confident development of an experimental and collaborative approach to creating and developing a performance. Confident connections between theory and practice when creating and developing the devised performance.
AO1 **Portfolio**	**Band 3:** **9–12 marks**	Clear connections between the work of others and the development of the devised performance. Competent narrative of the learner's journey through the devising process. Clear development of an experimental and collaborative approach to creating and developing a performance. Clear connections between theory and practice when creating and developing the devised performance.
AO1 **Portfolio**	**Band 2:** **5–8 marks**	Basic connections between the work of others and the development of the devised performance. Basic narrative of the learner's journey through the devising process. Basic development of an experimental and collaborative approach to creating and developing a performance. Basic connections between theory and practice when creating and developing the devised performance.
AO1 **Portfolio**	**Band 1:** **1–4 marks**	Limited connections between the work of others and the development of the devised performance. Limited narrative of the learner's journey through the devising process. Limited development of an experimental and collaborative approach to creating and developing a performance. Limited connections between theory and practice when creating and developing the devised performance.
AO1	**0 marks**	No response or no response worthy of credit.

Internal assessment marking grid – research report and portfolio: analysis and evaluation

Learners are expected to demonstrate their ability to show:

AO4 **Analysis and evaluation**	**Band 5:** **25–30 marks**	Accomplished analytical and evaluative record of exploration of the practitioners' working methods and text exploration. Highly developed evaluation of the learner's own work. Highly developed reflection on the process of creating and devising original theatre. Highly developed analysis of the realisation of the intention of the devised piece. Accomplished perceptive analysis of how creative and artistic choices convey meaning to an audience.
AO4 **Analysis and evaluation**	**Band 4:** **19–24 marks**	Confident analytical and evaluative record of exploration of the practitioners' working methods and text exploration. Well-developed evaluation of the learner's own work. Confident reflection on the process of creating and devising original theatre. Confident analysis of the realisation of the intention of the devised piece. Confident analysis of how creative and artistic choices convey meaning to an audience.
AO4 **Analysis and evaluation**	**Band 3:** **13–18 marks**	Competent analytical and evaluative record of exploration of the practitioners' working methods and text exploration. Clear evaluation of the learner's own work. Clear reflection on the process of creating and devising original theatre. Clear analysis of the realisation of the intention of the devised piece. Clear analysis of how creative and artistic choices convey meaning to an audience.
AO4 **Analysis and evaluation**	**Band 2:** **7–12 marks**	Basic analytical and evaluative record of exploration of the practitioners' working methods and text exploration. Basic evaluation of the learner's own work. Basic reflection on the process of creating and devising original theatre. Basic analysis of the realisation of the intention of the devised piece. Basic analysis of how creative and artistic choices convey meaning to an audience.

AO4 **Analysis and evaluation**	**Band 1:** **1–6 marks**	Limited analytical and evaluative record of exploration of the practitioners' working methods and text exploration. Limited evaluation of the learner's own work. Limited reflection on the process of creating and devising original theatre. Limited analysis of the realisation of the intention of the devised piece. Limited analysis of how creative and artistic choices convey meaning to an audience.
AO4	**0 marks**	No response or no response worthy of credit.

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Cambridge OCR Level 3 Advanced GCE in Drama and Theatre

Internal assessment marking grid – all roles: devised performance

Learners are expected to demonstrate their ability to show:

AO2 **Artistic intention**	**Band 5:** **9–10 marks**	Highly developed performance with an accomplished reflection of the research into the work of others in the performance. Accomplished realisation of the artistic intention for their performance.
AO2 **Artistic intention**	**Band 4:** **7–8 marks**	Confident performance with a well-developed reflection of the research into the work of others in the performance. Confident realisation of the artistic intention for their performance.
AO2 **Artistic intention**	**Band 3:** **5–6 marks**	Competent performance with a clear reflection of the research into the work of others in the performance. Competent realisation of the artistic intention for their performance.
AO2 **Artistic intention**	**Band 2:** **3–4 marks**	Under-developed performance with a basic reflection of the research into the work of others in the performance. Basic realisation of the artistic intention for their performance.
AO2 **Artistic intention**	**Band 1:** **1–2 marks**	Ineffective performance with a limited reflection of the research into the work of others in the performance. Ineffective realisation of the artistic intention for their performance.
AO2	**0 marks**	No response or no response worthy of credit. The performance time is shorter than 6 minutes.

Internal assessment marking grid – performer role: devised performance

Learners are expected to demonstrate their ability to show:

AO2 **Devised performance** **Performing**	**Band 5:** **25–30 marks**	Accomplished realisation of their chosen role(s) within the piece. Highly developed use of voice, movement, characterisation and communication in their chosen role(s). Accomplished communication of the meaning of the piece as conveyed to an audience. Highly developed contribution to the performance as a whole, sustained during the performance.
AO2 **Devised performance** **Performing**	**Band 4:** **19–24 marks**	Confident realisation of their chosen role(s) within the piece. Confident use of voice, movement, characterisation and communication in their chosen role(s). Well-developed communication of the meaning of the piece as conveyed to an audience. Confident contribution to the performance as a whole, mostly sustained during the performance.
AO2 **Devised performance** **Performing**	**Band 3:** **13–18 marks**	Competent realisation of their chosen role(s) within the piece. Clear use of voice, movement, characterisation and communication in their chosen role(s). Competent communication of the meaning of the piece as conveyed to an audience. Clear contribution to the performance as a whole, sustained during a number of sections of the performance.
AO2 **Devised performance** **Performing**	**Band 2:** **7–12 marks**	Basic realisation of their chosen role(s) within the piece. Under-developed use of voice, movement, characterisation and communication in their chosen role(s). Basic communication of the meaning of the piece as conveyed to an audience. Basic contribution to the performance as a whole, evident during part of the performance.
AO2 **Devised performance** **Performing**	**Band 1:** **1–6 marks**	Ineffective realisation of their chosen role(s) within the piece. Limited use of voice, movement, characterisation and communication in their chosen role(s). Ineffective communication of the meaning of the piece as conveyed to an audience. Limited contribution to the performance as a whole, evident during limited parts of the performance.
AO2	**0 marks**	No response or no response worthy of credit. The performance time is less than 6 minutes.

Internal assessment marking grid – designer role: devised performance

Learners are expected to demonstrate their ability to show:

AO2 **Devised performance** **Design**	**Band 5:** **25–30 marks**	Highly developed design for the devised performance. Accomplished use of the technical materials to realise the design in the performance. Accomplished communication through design of the intentions of their piece to the audience. Highly developed contribution to the performance as a whole, sustained during the performance.
AO2 **Devised performance** **Design**	**Band 4:** **19–24 marks**	Well-developed design for the devised performance. Confident use of the technical materials to realise the design in the performance. Confident communication through design of the intentions of their piece to the audience. Confident contribution to the performance as a whole, mostly sustained during the performance.
AO2 **Devised performance** **Design**	**Band 3:** **13–18 marks**	Clear design for the devised performance. Competent use of the technical materials to realise the design in the performance. Clear communication through design of the intentions of their piece to the audience. Clear contribution to the performance as a whole, sustained during a number of sections of the performance.
AO2 **Devised performance** **Design**	**Band 2:** **7–12 marks**	Under-developed design for the devised performance. Basic use of the technical materials to realise the design in the performance. Basic communication through design of the intentions of their piece to the audience. Basic contribution to the performance as a whole, evident during part of the performance.
AO2 **Devised performance** **Design**	**Band 1:** **1–6 marks**	Limited design for the devised performance. Ineffective use of the technical materials to realise the design in the performance. Limited communication through design of the intentions of their piece to the audience. Limited contribution to the performance as a whole, evident during limited parts of the performance.
AO2	**0 marks**	No response or no response worthy of credit. The performance time is less than 6 minutes.

3l. Non-exam assessment: Exploring and performing texts (21 and 22)

Details on the administration of non-exam assessment can be found in Section 4d.

This component is externally assessed by a visiting examiner.

Learners are required to study an entire performance text and develop an overall concept for a professional standard extended performance. Different performance groups can study different performance texts.

Learners will work in groups to perform a section from their studied text. A group can be between three and eight learners plus one learner per design role.

Extracts must be directed by the learners. Teachers may offer guidance on the following:

- suitability of acting space for the extract chosen
- technical facilities available
- the purpose and role of a director
- the relationship between actors and directors and the need for a professional working relationship
- appropriateness of rehearsal schedules
- health and safety issues that may arise
- the need to have a clear vision for the performance which must be realised in the performance.

Concept pro forma

All learners will complete the provided pro forma outlining their ideas and preparation for the performance. This is assessed for AO1. The pro forma is available on the OCR website www.ocr.org.uk for teachers and learners to download. Each learner completes their own pro forma individually.

Learners who do not submit this completed concept pro forma will be awarded 0 marks for AO1 in that component.

Component 21 – performing

Learners will perform a section of the text studied for the visiting examiner.

The recommended minimum and recomended maximum performance time for each group is:

- groups of three–five: 15 minutes to 30 minutes
- groups of six–eight: 30 minutes to 45 minutes.

Learners must perform for a sufficient time to justify the marks awarded with a minimum 6 minutes exposure per learner in the performance.

Learners must complete an absolute minimum performance time of **6 minutes** in this component as a requirement of the course. **Learners who do not meet this requirement will be awarded 0 marks for AO2 in this component.**

For further guidance on performance times see section 4d.

The final performance must be video recorded.

Learners working with designers are expected to work collaboratively in rehearsals. Learners working without designers are expected to realise a minimal amount of lighting, sound, set and/or costume as is necessary for the performance. This is not assessed for performance learners.

Component 22 – design

Designers must work with a performance group whose performance meets the minimum times set out above.

Learners can choose from the following design roles:

- lighting
- sound
- lighting and sound (combined)*
- set (including props and multimedia staging)
- costume (including hair, makeup and masks).

* Lighting and sound (combined) cannot be chosen where a lighting and/or sound designer is part of the performance group.

The minimum requirements for designers are as follows:

- lighting – a full lighting design for the performance with a cue sheet detailing lanterns used and the differing lighting states. A minimum of 15 lighting changes evident in the performance. Lights up and lights down are **not** included in this number. Discuss with appropriate staff the selection, rigging and plotting of the lights. During the performance learners must operate the lighting desk
- sound – a full sound sheet with original and copied cues leading to a finalised sound CD (or digital equivalent) for use in the final performance. A minimum of 15 sound cues evident in the performance. During the performance learners must operate the sound desk
- lighting and sound (combined) – a combination of the requirements for sound and lighting which are approximately equal in weighting which total 15 cues in performance
- set – a scale model and a detailed ground plan of the set which includes three set changes during the performance. Sourcing set (and props) for the performance and supervision of the construction of set where appropriate. Learners must dress the set ready for performance and must realise the set in the final performance including the three changes
- costume – a final design of:
  - **either** three full costumes including hair and makeup detail which are sourced and realised in performance
  - **or** three full costumes including mask(s) which are sourced and realised in performance
  - **or** five costumes for characters (excluding hair, makeup or masks) which are sourced and realised in performance
  - these costumes can be for different characters or different costumes for one or more characters.

For 'Exploring and performing texts' (Component 21 or 22) a visiting examiner will assess learners' work using the marking grids on pages 44–48. Learners will be awarded three separate marks which are added together to give the total mark for this component out of 60.

3m. Marking criteria

The following table shows where Assessment Objectives are targeted in this component and which evidence it is related to.

Assessment Objective	Evidence submitted	Marking grids
AO1 – Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice	Concept pro forma	Page 41
AO2 – Apply theatrical skills to realise artistic intentions in live performance	Performance	Page 42
AO2 – Apply theatrical skills to realise artistic intentions in live performance	Performance	Performers: pages 43–44 Designers: page 45

External assessment marking grid – concept pro forma

Learners are expected to demonstrate their ability to show:

AO1 **Research and interpreting the text**	**Band 5:** **9–10 marks**	Highly developed explanation of the artistic intention for the performance. Accomplished approach to preparing for the performance.
AO1 **Research and interpreting the text**	**Band 4:** **7–8 marks**	Well-developed explanation of the artistic intention for the performance. Confident approach to preparing for the performance.
AO1 **Research and interpreting the text**	**Band 3:** **5–6 marks**	Clear description of the artistic intention for the performance. Competent approach to preparing for the performance.
AO1 **Research and interpreting the text**	**Band 2:** **3–4 marks**	Basic description of the artistic intention for the performance. Basic approach to preparing for the performance.
AO1 **Research and interpreting the text**	**Band 1:** **1–2 marks**	Limited description of the artistic intention for the performance. Limited approach to preparing for the performance.
AO1	**0 marks**	No response or no response worthy of credit.

External assessment marking grid – all roles: text performance

Learners are expected to demonstrate their ability to show:

AO2 **Communicating meaning to the audience**	**Band 5:** **17–20 marks**	Highly developed realisation of the artistic intention in the performance. Accomplished ability to communicate meaning to an audience. Highly developed demonstration of how the demands of the text can be met in the performance.
AO2 **Communicating meaning to the audience**	**Band 4:** **13–16 marks**	Well-developed realisation of the artistic intention in the performance. Confident ability to communicate meaning to an audience. Well-developed demonstration of how the demands of the text can be met in the performance.
AO2 **Communicating meaning to the audience**	**Band 3:** **9–12 marks**	Competent realisation of the artistic intention in the performance. Competent ability to communicate meaning to an audience. Competent demonstration of how the demands of the text can be met in the performance.
AO2 **Communicating meaning to the audience**	**Band 2:** **5–8 marks**	Basic realisation of the artistic intention in the performance. Basic ability to communicate meaning to an audience. Basic demonstration of how the demands of the text can be met in the performance.
AO2 **Communicating meaning to the audience**	**Band 1:** **1–4 marks**	Ineffective realisation of the artistic intention in the performance. Limited ability to communicate meaning to an audience. Limited demonstration of how the demands of the text can be met in the performance.
AO2	**0 marks**	No response or no response worthy of credit. The performance time is less than 6 minutes.

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External assessment marking grid – performer role: text performance

Learners are expected to demonstrate their ability to show:

AO2 **Performance skills**	**Band 5:** **25–30 marks**	Highly developed characterisations; roles that are highly developed, refined, rigorously rehearsed and demonstrate outstanding rapport with other members of the cast during the performance as a whole, and sustained during the performance. Accomplished control of the use of vocal and physical aspects of performance; pitch, tone, inflection and projection consistently excellent throughout the performance. Accomplished ability to create mood and atmosphere, developing tension and relaxation, controlling pacing and stillness with sensitivity.
AO2 **Performance skills**	**Band 4:** **19–24 marks**	Well-developed characterisations; roles that are generally well crafted, have been refined, well rehearsed and demonstrate confident rapport with other members of the cast during the performance as a whole, and mostly sustained during the performance. Confident control in the use of vocal and physical aspects of performance; use of pitch, tone, inflection and projection assured throughout much of the performance, but with occasional weaknesses. Confident ability to create mood and atmosphere, developing tension and relaxation, contributing to pacing and stillness.
AO2 **Performance skills**	**Band 3:** **13–18 marks**	Clear characterisations; roles that are generally believable, have some shape, are appropriately rehearsed and demonstrate clear rapport with other members of the cast during the performance as a whole, and sustained during a number of sections of the performance. Competent and mainly clear use of voice; variable use of pitch, tone, inflection and projection throughout much of the performance. Competent ability to help establish the atmosphere of the performance, sometimes developing tension and relaxation, and responding to the leadership of others.
AO2 **Performance skills**	**Band 2:** **7–12 marks**	Basic characterisations; roles that are under-developed, have little refinement, may be under-rehearsed and demonstrate basic rapport with other members of the cast during the performance as a whole, and evident during part of the performance. Under-developed use of voice, some clarity and the limited use of pitch, tone, inflection and projection evidenced by obvious weaknesses. Basic ability to support the atmosphere of the performance, but reliant on the leadership of others.

AO2 **Performance skills**	**Band 1:** **1–6 marks**	Limited characterisations; roles that are ineffective, have minimal refinement, are under-rehearsed and demonstrate an ineffective performing relationship with other members of the cast during the performance as a whole. Ineffective use of voice and projection in performance, little clarity and flawed use of pitch, tone, inflection. Limited ability to engage with the atmosphere of the performance; heavily reliant on the leadership of others.
AO2	**0 marks**	No response or no response worthy of credit. The performance time is less than 6 minutes.

External assessment marking grid – designer role: text performance

Learners are expected to demonstrate their ability to show:

AO2 **Design skills**	**Band 5:** **25–30 marks**	Highly developed design that has been rigorously honed and refined with outstanding attention to detail. Accomplished technical ability in all aspects of the design, demonstrating accomplished technical control in performance. Highly developed design suitable for the mood and atmosphere of the performance text it supports and is instrumental in achieving the intended effect sustained during the performance as a whole.
AO2 **Design skills**	**Band 4:** **19–24 marks**	Well-developed design that has been effectively refined with close attention to detail. Confident technical ability in most aspects of the design, demonstrating confident technical control in performance. Well-developed design suitable for the mood and atmosphere of the performance text it supports and is effective in achieving the intended effect mostly sustained during the performance as a whole.
AO2 **Design skills**	**Band 3:** **13–18 marks**	Competent design that has been prepared with clear attention to detail. Competent technical ability in some aspects of the design, demonstrating clear technical control in performance. Clear design broadly suitable for the mood and atmosphere of the performance text it supports and contributes to achieving the intended effect sustained during a number of sections across the performance as a whole.
AO2 **Design skills**	**Band 2:** **7–12 marks**	Basic design that has been under-developed with some attention to detail. Basic technical ability in the design, demonstrating basic technical control in performance. Under-developed design with basic suitability for the mood and atmosphere of the performance text evident during parts of the performance.
AO2 **Design skills**	**Band 1:** **1–6 marks**	Limited design that is ineffectively developed with limited attention to detail. Limited technical ability in the design, demonstrating ineffective technical control in performance. Ineffective design with limited suitability for the mood and atmosphere of the performance text with limited evidence shown during the performance.
AO2	**0 marks**	No response or no response worthy of credit. The performance time is less than 6 minutes

3n. Synoptic assessment

Synoptic assessment is the learners' understanding of the connections between different elements of the subject. It involves the explicit drawing together of knowledge, skills and understanding within different parts of the A Level course.

Each component of A Level Drama and Theatre requires learners to apply their theoretical knowledge and understanding to practical performance work. Where learners are assessed by examination they are required to draw on their practical exploration throughout the course.

The emphasis of synoptic assessment is to encourage the understanding of Drama and Theatre as a discipline.

Work submitted for the A level components should reflect the standard expected for a learner after a full A level course of study.

The work presented for assessment in an A level qualification shows greater depth of study than that presented for an AS qualification.

3o. Calculating qualification results

A learner's overall qualification grade for OCR A Level in Drama and Theatre will be calculated by adding together their marks from the four components taken to give their total weighted mark.

This mark will then be compared to the qualification level grade boundaries for the entry option taken by the learner and for the relevant exam series to determine the learner's overall qualification grade.

4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline.

More information about the processes and deadlines involved at each stage of the assessment cycle can be found in the Administration area of the OCR website. OCR's *Admin overview* is available on the OCR website at www.ocr.org.uk/administration.

4a. Pre-assessment

Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series. Estimated entries should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply.

All learners taking an A Level in Drama and Theatre must be entered for one of the following entry options:

Drama A-Level Entry Code Options Table

Please note for all Carry Forward Entry code options please see Appendix.

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 AA	Performer role with *Antigone* (Moderated upload)	11	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment
H459 AB	Performer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027) (Moderated upload)	11	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 AC	Performer role with *Earthquakes in London* (Moderated upload)	11	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment
H459 AD	Performer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Moderated upload)	11	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment
H459 AE	Performer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Moderated upload)	11	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: Demon Barber of Fleet Street*	External assessment
H459 AF	Performer role with *The Crucible* (Moderated upload)	11	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment
H459 AG	Performer role with *The Visit* (Moderated upload)	11	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 AH	Performer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Moderated upload)	11	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment
H459 BA	Performer role with *Antigone* (Moderated postal)	12	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment
H459 BB	Performer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027) (Moderated postal)	12	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment
H459 BC	Performer role with *Earthquakes in London* (Moderated postal)	12	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment
H459 BD	Performer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Moderated postal)	12	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 BE	Performer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Moderated postal)	12	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: Demon Barber of Fleet Street*	External assessment
H459 BF	Performer role with *The Crucible* (Moderated postal)	12	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment
H459 BG	Performer role with *The Visit* (Moderated postal)	12	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment
H459 BH	Performer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Moderated postal)	12	Practitioners in practice (performing)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (performance)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment
H459 CA	Designer role with *Antigone* (Moderated upload)	13	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 CB	Designer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027) (Moderated upload)	13	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment
H459 CC	Designer role with *Earthquakes in London* (Moderated upload)	13	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment
H459 CD	Designer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Moderated upload)	13	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment
H459 CE	Designer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Moderated upload)	13	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: Demon Barber of Fleet Street*	External assessment
H459 CF	Designer role with *The Crucible* (Moderated upload)	13	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 CG	Designer role with *The Visit* (Moderated upload)	13	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment
H459 CH	Designer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Moderated upload)	13	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment
H459 DA	Designer role with *Antigone* (Moderated postal)	14	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment
H459 DB	Designer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027) (Moderated postal)	14	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment
H459 DC	Designer role with *Earthquakes in London* (Moderated postal)	14	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 DD	Designer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Moderated postal)	14	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment
H459 DE	Designer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Moderated postal)	14	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: Demon Barber of Fleet Street*	External assessment
H459 DF	Designer role with *The Crucible* (Moderated postal)	14	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment
H459 DG	Designer role with *The Visit* (Moderated postal)	14	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment
H459 DH	Designer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Moderated postal)	14	Practitioners in practice (design)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment

Collecting evidence of student performance to ensure resilience in the qualifications system

Regulators have published guidance on collecting evidence of student performance as part of long-term contingency arrangements to improve the resilience of the qualifications system. You should review and consider this guidance when delivering this qualification to students at your centre.

For more detailed information on collecting evidence of student performance please visit our website at: https://www.ocr.org.uk/administration/general-qualifications/assessment/

4b. Special consideration

Special consideration is a post-assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the JCQ publication *A guide to the special consideration process*.

4c. External assessment arrangements

Regulations governing examination arrangements are contained in the JCQ publication *Instructions for conducting examinations*.

Head of Centre Annual Declaration

The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that the centre is meeting all the requirements detailed in the specification.

Please see the JCQ publication Instructions for conducting non-examination assessments for further information. Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

Drama and Theatre Live Theatre Statement

OCR requires all centres to complete and submit a Drama and Theatre Live Theatre Statement for every year in which learners are entered for an assessment. The form requires centres to confirm that they have taken reasonable steps to ensure that learners have experienced a live theatre performance where they are a member of the audience in the same performance space as the performers. This can be found on the OCR website www.ocr.org.uk.

Private candidates

Private candidates may enter for OCR assessments.

A private candidate is someone who pursues a course of study independently but takes an examination or assessment at an approved examination centre. A private candidate may be a part-time student, someone taking a distance learning course, or someone being tutored privately. They must be based in the UK.

OCR's AS Level in Drama and Theatre requires learners to complete non-examined assessment. This is an essential part of the course and will allow learners to develop skills for further study or employment.

Private candidates need to contact OCR approved centres to establish whether they are prepared to host them as a private candidate. The centre may charge for this facility and OCR recommends that the arrangement is made early in the course.

Further guidance for private candidates may be found on the OCR website: http://www.ocr.org.uk

4d. Admin of non-exam assessment

Regulations governing arrangements for internal assessments are contained in the JCQ *Instructions for conducting non-examination assessments*.

Assessed performances for non-exam assessment

All performances submitted for assessment **must** be video recorded.

For 'Exploring and performing texts' the performance assessed by the examiner **must** be recorded. For 'Practitioners in practice' centres **must** submit the recording of the performance which is assessed.

At the start of the performance learners who are being assessed in that performance must introduce themselves to the camera as follows:

Performers – candidate name, candidate number, role(s) performed in the scene.

Designers – candidate name, candidate number, design role(s) realised in the performance.

Centres must record the performance from the audience's perspective. Centres may also record a second view if necessary due to the staging or space requirements. Where two cameras are used, **both** recordings must be submitted. **All recordings of the performances must be unedited.**

Visiting examination

Centres must request their visiting examiner by completing the online 'Visiting Examiner Request Form' found on the Drama A Level subject page of the OCR website. The visiting examination must take place in the final year of the course. The deadline for requests is 1 November in the final year of assessment. The window for examining starts on 1 February and ends on 1 June, in the final year of the course.

Centres must provide the following information and documents to the examiner **seven days in advance** of their examination date:

- pro forma (one per learner)
- running order for the performances
- 'Group Identification Form' available on the OCR website
- arrangements for the day including directions to the venue and performance space and a contact name and number for the day(s) of the examination.

On the day of the examination the visiting examiner will need a desk with lighting that is not overlooked, and a separate space to write up notes following performances.

The examiner is not able to discuss marks or provide feedback on the performances during the visiting examination session.

An application for special consideration should be made where there are problems outside the learner's control on the day including learner's absence.

The examination session should be conducted as a formal examination session where possible. Mobile phones are not permitted and no one should enter or leave the examination room during performances. Short breaks should be scheduled between performances. The audience, although they may respond as a normal audience, must not distract the performers or interrupt the performance. Interruptions must be kept to a minimum.

Performance times

It is a requirement of the course that learners complete a minimum performance time of **6 minutes** for each component. **Learners who do not meet this requirement will be awarded 0 marks for AO2 in that component.**

The maximum performance times in the specification are guidance for centres on what is expected for assessment. No penalties will be applied for exceeding the performance time. However, it is unlikely that learners will demonstrate further skills in this time to merit additional marks.

Word counts

In the research report and the portfolio the word count maximums are guidance for centres on the maximum amount of evidence that is expected for the marks available. There will be no penalties for exceeding the word count. However, excessively long work is unlikely to demonstrate the skills required to reach the upper bands.

Concept pro forma (Component 21 or 22)

The concept pro forma is available on the OCR website. This must be sent to the visiting examiner **seven days in advance** of the examination session.

This pro forma must be completed by learners and is assessed for AO1 as part of 'Exploring and performing texts'. **Learners who do not submit this completed pro forma will be awarded 0 marks for AO1 in that component.**

Health and safety

Learners being assessed as designers are required to realise their design work in performance. This means they will operate the lighting and sound equipment and dress sets for the performances.

Learners are not required to rig equipment or construct sets. However, they must be aware of the process involved. It is advised that learners are present when this is being completed and assist where it is safe and appropriate to do so.

In this qualification, it is the learner's design that is assessed rather than the learner's operation of the equipment or construction of set or costumes.

Submission of work

Where 'Practitioners in practice' (Component 11/12 or 13/14) work is submitted via upload, centres must upload their performance recordings and the portfolio documents using our Submit for Assessment service. For details on submitting electronic coursework see Appendix 5c.

Where 'Practitioners in practice' (Component 11/12 or 13/14) work is sent by post, centres should provide **either** a chaptered DVD **or** a USB memory stick with their learners' performances and any video commentaries assessed for their portfolio. Video recording submitted on DVD must be in a format that can be easily viewed on a DVD player. Video recordings submitted on USB memory stick must contain each performance or commentary as a separate file.

Recordings of examination performances for 'Exploring and performing texts' (Component 21 or 22) must be either uploaded to the OCR Repository or posted to the visiting examiner on a chaptered DVD or a memory stick **within 3 days** of the examination date.

If you have issues with the recordings of your learners' performances please contact OCR: drama@ocr.org.uk.

Approval of tasks

Texts in A Level Drama and Theatre

Learners are required to study five different texts, all of which must have been professionally commissioned or professionally produced. These must represent a range of social, cultural and historical contexts.

Performance texts must be longer than 60 minutes in performance time when performed in full and they **cannot** be by the same playwright.

The texts for both the non-exam components can be chosen by the centre. All texts specified in the examined components are **not** allowed to be chosen as performance texts in the non-exam assessment even if they have not been studied for the examination.

The 'Drama Text Management Service', available on the OCR website is a quick and easy way of checking that the chosen texts create a valid course of study. Use of the 'Drama Text Management Service' before learners begin to study the performance texts is mandatory in order to ensure that the criteria are met.

The centre is responsible for ensuring that the chosen texts meet the criteria. It is essential that this check is performed.

Centres will receive confirmation that the texts they have selected provide a valid course of study. Where centres change texts during the year they **must** check their new choices using the 'Drama Text Management Service'. This check must be completed annually even if the centre chooses the same text as a previous year.

Centres are reminded that if the combination of texts selected does not meet the criteria then learners will not be awarded a grade for the qualification. For further advice on valid combinations please contact OCR using drama@ocr.org.uk.

Practitioners in A Level Drama and Theatre

Learners will study two different practitioners in the 'Practitioners in practice' (Component 11/12, 13/14). The centre-chosen practitioners must meet the criteria set out in Appendix 5f.

To ensure that the practitioners you have chosen meet the criteria, you must use OCR's 'Drama Text Management Service', available from www.ocr.org.uk. It is essential that you perform this check. This must be completed annually and must be resubmitted if the practitioners are changed during the course.

Centres are reminded that if the chosen practitioners do not meet the criteria, as explained in Appendix 5f, then learners will not be awarded a grade for the qualification. For further advice on centre-chosen practitioners please contact OCR using drama@ocr.org.uk.

Authentication of learner's work

Centres must declare that the work submitted for assessment is the learner's own by completing a centre authentication form (CCS160). This information must be retained at the centre and be available on request to either OCR or the JCQ centre inspection service.

It must be kept until the deadline has passed for centres to request a review of results. Once this deadline has passed and centres have not requested a review, this evidence can be destroyed.

Internal standardisation

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for the component from that centre.

For more detailed guidance see Section 3f: Non-exam assessment guidance.

Moderation

The purpose of moderation is to bring the marking of internally assessed components in all participating centres to an agreed standard. This is achieved by checking a sample of each centre's marking of learners' work.

Following internal standardisation, centres submit marks to OCR and the moderator. If there are fewer than 10 learners, all the work should be submitted for moderation at the same time as marks are submitted.

Once marks have been submitted to OCR and your moderator, centres will receive a moderation sample request. Samples will include work from across the range of attainment of the learners' work.

There are two ways to submit a sample:

Moderated upload – Where you upload electronic copies of the work included in the sample using our Submit for Assessment service and your moderator accesses the work from there.

Moderated postal – Where you post the sample of work to the moderator.

The method that will be used to submit the moderation sample must be specified when making entries. The relevant entry codes are given in Section 4a.

All learners' work must be submitted using the same entry option. It is not possible for centres to offer both options within the same series.

Centres will receive the outcome of moderation when the provisional results are issued. This will include:

Moderation Adjustments Report – Listing any scaling that has been applied to internally assessed components.

Moderator Report to Centres – A brief report by the moderator on the internal assessment of learners' work.

Carrying forward non-exam assessment (NEA)

Learners who are retaking the qualification can choose to either retake the non-exam assessment (NEA) or carry forward their most recent result for that component.

To carry forward the NEA component result, you must use the correct carry forward entry option (see Appendix).

Learners must decide at the point of entry whether they are going to carry forward the NEA result or not.

The result for the NEA component may be carried forward for the lifetime of the specification and there is no restriction on the number of times the result may be carried forward. However, only the most recent non-absent result may be carried forward.

When the result is carried forward, the grade boundaries from the previous year of entry will be used to calculate a new weighted mark for the carried forward component, so the value of the original mark is preserved.

4e. Results and certificates

Grade Scale

A level qualifications are graded on the scale: A*, A, B, C, D, E, where A* is the highest. Learners who fail to reach the minimum standard for E will be Unclassified (U). Only subjects in which grades A* to E are attained will be recorded on certificates.

Results

Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

Centres will have access to the following results information for each learner:

- the grade for the qualification
- the raw mark for each component
- the total weighted mark for the qualification.

The following supporting information will be available:

- raw mark grade boundaries for each component.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment.

4f. Post-results services

A number of post-results services are available:

- **Review of results** – If you are not happy with the outcome of a learner's results, centres may request a review of their moderation and/or marking
- **Missing and incomplete results** – This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied
- **Access to scripts** – Centres can request access to marked scripts.

4g. Malpractice

Any breach of the regulations for the conduct of examinations and non-exam assessment may constitute malpractice (which includes maladministration) and must be reported to OCR as soon as it is detected. Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures*.

5 Appendices

5a. Overlap with other qualifications

There is potential for a small degree of overlap between the content of this specification and those for other AS and A level qualifications in English Literature.

It is advised that centres consider carefully their choice of performance text to minimise the overlap with those studied by their learners for their English Literature qualifications.

5b. Accessibility

Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can be found in the *JCQ Access Arrangements and Reasonable Adjustments*. The A level qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.

5c. Non-exam assessment: digital evidence

Learners' work may be submitted through our Submit for Assessment service in a digital format. Centres must ensure that they enter for the 'Moderated upload' entry code option. Please see Section 4a.

Work for 'Practitioners in practice' (Component 11/12) should be submitted in an organised and structured way. Work must contain the following information:

- centre number
- candidate number
- forename and surname.

Learners' work should be stored in a secure area on the centre's network before submission.

Evidence submitted is likely to be in the form of word processed documents, PowerPoint presentations, digital photos and digital video. In order to minimise software and hardware compatibility issues, it is necessary to save learners' work using an appropriate file format.

Learners must use formats appropriate to the evidence and that are easily accessible to view for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Learners do not gain marks for using more sophisticated formats or for using a range of formats. A learner who chooses to use only one format will not be disadvantaged.

To ensure compatibility, all files submitted must be in the formats listed below. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and contain all the evidence submitted for each learner.

Document file formats

Digital video evidence formats	
MPEG (*.mpg)	Windows Media File (*.wmf)
QuickTime movie (*.mov)	MPEG Video Layer 4 (*.mp4)
Audio or sound formats	
MPEG Audio Layer 3 (*.mp3)	
Graphics formats including photographic evidence	
JPEG (*.jpg)	MS bitmap (*.bmp)
Graphics file (*.pcx)	GIF images (*.gif)
Structured markup formats	
XML (*.xml)	
Text formats	
Comma Separated Values (*.csv)	Rich text format (*.rtf)
PDF (*.pdf)	Text document (*.txt)
Microsoft Office suite	
PowerPoint (*.ppt)	Visio (*.vsd)
Word (*.doc)	Project (*.mpp)
Excel (*.xls)	

5d. Guidance on audience requirements

Both 'Practitioners in practice' (Component 11/12 or 13/14) and 'Exploring and performing texts' (Component 21 or 22) require the learners to perform to an audience. Centres are reminded that the audience should be informed of the requirements for the performance assessment and must ask that the audience are appropriately supportive of the learners. The audience must not distract the performers or interrupt the performance.

There are three types of audience permitted for performances:

- audience of the assessor and members of the class
- audience of the assessor and members of the centre (i.e. learners and/or staff)
- audience of the assessor and ticket holders (no restrictions).

Centres are responsible for ensuring that any performance rights are sought, and paid where applicable.

5e. Guidance on live theatre requirements

Centres **must** take reasonable steps to ensure that all students experience live performance, where they are a member of the audience in the same performance space as the performers. This **must** occur during the course of their study. A Drama and Theatre Live Statement must be submitted to OCR. Please refer to Section 4.

The performance they watch **must** meet the following criteria:

- is longer than 1 hour in performance time (excluding any intervals or breaks) **and**
- is a live professional performance at any external venue **or**
- is an amateur performance at any external venue **or**
- is a live professional or amateur company visiting the centre and performed in a performance space **or**
- is performed by a youth theatre company which the learners or their cohort are not any part of.

For the purposes of assessment in 'Analysing performance' (Component 31), the live performance students refer to can include recordings or streams of live performance. At the start of the learner's answer they **must** state the name of the performance, the venue, and the date (month and year) the performance was seen in.

5f. Guidance on centre-chosen practitioners

In 'Practitioners in practice' (Component 11/12 or 13/14) learners must study **two** practitioners of the centre's choice. This may be an individual or company which meet **all** the following criteria:

- works within a recognisable performance style
- uses theatrical conventions consistently in a canon of work
- uses an identifiable set of working methodologies consistently which are documented either by themselves or by another
- has had a clear influence on the work of others, either their contemporaries, the industry at the time they are or were working, or a future generation of theatre makers
- had or has an innovative nature to their approach at the time they were or are working.

5g. Guidance on centre-chosen performance texts: Practitioners in practice (Components 11/12 or 13/14) and Exploring and performing texts (Components 21 or 22)

Performance texts in these components are chosen by the centre. These texts must have been professionally commissioned or professionally produced, and must have a total performance time exceeding 60 minutes.

The following guidance has been provided to support centres in choosing texts suitable for study at A Level.

Learners are required to explore practically the chosen text. The following guidance has been provided to support centres choosing sections of texts which are suitable for a performance by a learner which is assessed.

Performance texts **may** (but are not required to) contain:

- frequent and or aggressive use of strong or very strong (e.g. 'C***') swearing
- sexualised language or references to sex which might be crude or graphic
- nudity
- sexualised violence, abuse or the threat thereof
- frequent or strong aggression and/or violence (including torture or sadistic violence) or strong threats thereof
- on stage drug use which may not be challenged by the performance text as a whole
- on stage self-harm, suicide.

Learners' performances **may not** contain:

- strong violence acted out against another character which dwells on the infliction of pain or injury
- sadistic violence
- frequent use of very strong language
- detailed or extended portrayals of sexual activity
- scenes of sexual violence
- nudity
- scenes explicitly demonstrating drug taking.

5h. Text list: Analysing performance (Component 31)

The following editions of the texts are used to set questions in the 'Analysing performance' (Component 31) examination paper. It is not required that centres use these editions for teaching this component.

Learners must explore practically the opening 10 minutes of the text and at least 3 additional scenes from across the text. The following table lists the scenes from the opening 10 minutes that must be explored practically.

Centres are able to choose additional scenes to explore through practical work based on discussions with learners when reading the performance texts chosen.

Conflict

Burke, Gregory (2010) *Black Watch*, London: Faber and Faber. ISBN–10: 0571274900 ISBN–13: 978-0571274901	TATTOO up to the end of CAMP INCOMING. "*Another explosion.* *Allah akhbar*."
Shakespeare, William (1994) *Four tragedies*, London: Penguin Books. (*Hamlet*) ISBN–10: 0140434585 ISBN–13: 978-0140434583	ACT 1 SCENE 1 up to the Kings speech in Act 1 Scene 2. "Farewell; and let your haste commend your duty."
Ensler, Eve (2001) *Necessary Targets: a story of women and war: [a play]*, New York: Villard. ISBN–10: 0375756035 ISBN–13: 978-0375756030	SCENE 1 up to the end of SCENE 2. "I won't even go there."
Theatre Workshop; Littlewood, Joan (London, England) (2000) *Oh what a lovely war*, London: Methuen. English ISBN–10: 0413302105 ISBN–13: 978-0413302106	ACT ONE up to the scene after the Archduke has been shot before the Twelfth Street Rag. "SERBIAN. This means war."
Hall, Willis (1982) *The Long and the Short and the Tall (Acting Edition)*, Samuel French Ltd. ISBN–10: 0573040168 ISBN–13: 978-0573040160	ACT ONE up to Bamforth's song. "WHITAKER (*glances up from tuning set*). Pack it in, Bamforth."

Family dynamics

Nichols, Peter (1967) *A Day in the Death of Joe Egg*, London: Faber and Faber. ISBN–10: 0571083692 ISBN–13: 978-0571083695	ACT ONE up to the Christmas decorations story. "You're not much good at teaching, are you, mate?"
Brecht, Bertolt; Bentley, Eric (2007) *The Caucasian Chalk Circle*, Penguin. ISBN–10: 0141189169 ISBN–13: 978-0141189161	PROLOGUE up to the introduction of the governor's baby in 1 The Nobel Child. "Even the mighty Prince Kazbeki bows before him at the church door."

Lorca, Federico García (2001) *The House of Bernarda Alba and Other Plays*, London: Penguin Books. ISBN–10: 0141185759 ISBN–13: 978-0141185750	ACT ONE up to where the mourners leave the house. "Where you always drink the water fearing it's poisoned!"
Shakespeare, William (1994) *Four tragedies*, London: Penguin Books. (*King Lear*) ISBN–10: 0140434585 ISBN–13: 978-0140434583	ACT 1 SCENE 1 up to LEAR's exit. "FRANCE Bid farewell to your sisters."
Arden, John. (1994) *Plays, one*, London: Methuen Drama. (*Live Like Pigs*) ISBN–10: 0413688003 ISBN–13: 978-0413688002	SCENE ONE up to SCENE TWO before Mrs Jackson starts to speak. "RACHEL *laughs with a bitter hiss and turns angrily awry*."

Heroes and villains

Shaffer, Peter (2007) *Amadeus*, London: Penguin Books. ISBN–10: 0141188898 ISBN–13: 978-0141188898	ACT 1 up to the end of Salieri's monologue. "*and the elegant decent clothes of a successful composer of the seventeen-eighties*."
Camus, Albert (2006) *Caligula and Other Plays*, London: Penguin Books. ISBN–10: 0141188707 ISBN–13: 978-0141188706	ACT ONE up to the end of Caligula and Helicon's conversation. "I'm not a sharer of his secrets. I'm his public. A mere onlooker."
Dear, Nick (2011) *Frankenstein: based on the novel by Mary Shelley*, London: Faber and Faber. ISBN–10: 0571277217 ISBN–13: 978-0571277216	SCENE ONE up to the end of SCENE EIGHT. "*Seeming to have made his point, he leaves*."
Shakespeare, William (1994) Four tragedies, London: Penguin Books. (*Othello*) ISBN–10: 0140434585 ISBN–13: 978-0140434583	ACT 1 SCENE 1 up to ACT 1 SCENE 2 before Cassio enters. "IAGO By Janus. I think no."
Wertenbaker, Timberlake (1996) *Timberlake Wertenbaker: plays*, London: Faber and Faber. (*The Love of the Nightingale*) ISBN–10: 0571177433 ISBN–13: 978-0571177431	SCENE ONE up to the end of SCENE FOUR. "This silence. . . this silence. . . "

5i. Text list: Deconstructing texts for performance (Components 41–48)

The following editions of the text will be used to set extracts for the 'Deconstructing texts for performance' examination papers:

- Anouilh, Jean (2001) *Antigone (Methuen Student Edition)*, London: Methuen Drama. ISBN–10: 0413695409, ISBN–13: 978-0413695406
- Caryl Churchill (1989) *Cloud Nine*, London: Nick Hern Books. ISBN–10: 1854590901, ISBN–13: 978-1854590909 (final assessment 2026)
- Jessica Swale (2016) *Nell Gwynn*, London: Nick Hern books. ISBN–10: 1848425597, ISBN–13: 978-1848425590 (first assessment 2027)
- Mike Bartlett (2010) *Earthquakes in London*, London: A & C Black. ISBN–10: 1408132826, ISBN–13: 978-1408132821
- Byrony Lavery (2008) *Stockholm*, London: Oberon Books. ISBN–10: 1840028009, ISBN–13: 978-1840028003 (final assessment 2026)
- Abi Morgan (2021) *Lovesong*, London: Methuen Drama. ISBN–10: 1350265985, ISBN–13: 978-1350265981 (first assessment 2027)
- Stephen Sondheim/Patrick Quentin (1991) *Sweeney Todd: the Demon Barber of Fleet Street: a musical thriller*, London: Nick Hern Books. English ISBN–10: 1854591088, ISBN–13: 978-1854591081
- Arthur Miller (2000) *The Crucible: A Play in Four Acts*, London: Penguin. ISBN–10: 0141182555, ISBN–13: 978-0141182551
- Friedrich Durrenmatt, Patrick Bowles (1973) *The Visit,* London: Jonathan Cape Ltd. ISBN–10: 0224009141, ISBN–13: 978-0224009140
- Percy Mtwa/Mbongeni Ngema/Barney Simon (1990) *Woza Albert!*, London: Methuen Drama. ISBN–10: 0413530000, ISBN–13: 978-0413530004 (final assessment 2026)
- Natasha Gordon (2018) *Nine Night*, London: Nick Hern Books. ISBN–10: 1848427301, ISBN–13: 978-1848427303 (first assessment 2027)

5j. Concept Pro forma

To find an interactive version of this form, please look under 'Forms' on the Drama and Theatre (H459) page of the OCR website.

This pro forma must be completed by learners and is assessed for AO1 in 'Exploring and performing texts'. **Learners who do not submit this completed pro forma will be awarded 0 marks for AO1 in this component.**

Concept Pro forma

Centre Number:		**Series and Year:**	June	20
Centre Name:				
Candidate Name:		**Candidate Number:**		
Performance Text:				
Playwright:				
Performance extract:				
Character(s):				

INSTRUCTIONS FOR THE COMPLETION OF THIS FORM

1 **One** form should be completed by each candidate.

2 Please ensure that the appropriate boxes are completed at the top and bottom of the page.

3 The declarations should be completed by the candidate and teacher as indicated.

4 Marking criteria for this task can be found in the specification in Section 3f Exploring and performing texts.

Candidate Declaration		
I confirm that the work submitted is my own work and that it represents a true record of the activity and my contributions. I understand that submitting work that does not meet these criteria constitutes malpractice and could lead to a range of penalties being applied to my results.*		
Candidate Signature	Date:	

Teacher Declaration		
I confirm that the candidate completed the work submitted on this pro forma and that it represents a fair record of the activity and contributions of the candidate. The pro forma is the sole work of the candidate.		
Teacher Signature	Date:	

* Details on the range of penalties that may be applied can be found in the JCQ document *Suspected Malpractice in Examinations and Assessments Policies and Procedures*

INSTRUCTIONS TO CANDIDATES

1 The candidate must complete this document.

2 The recommended minimum and recommended maximum performance time for each extract is:

- Group of three–five – 15 minutes to 30 minutes
- Group of six–eight – 30 minutes to 45 minutes.

The examiner may ask the teacher to stop performances that exceed the performance times.

3 The maximum group size is 8 performers and one designer per design role.

4 Marks will be awarded for each candidate's individual contribution to the performance. There are no group marks.

5 The questions below should be completed by the candidate. This must be their own unaided work.

6 In answering the questions below, candidates must provide evidence from the performance text to support their comments, referring to their research and rehearsal where appropriate.

7 From the candidate's answers the examiner should be able to have a full understanding of what the candidate has done and why.

8 Teachers may review this work once before it is handed in for final assessment. Advice must remain general. Teachers cannot comment on errors or omissions in the content of the work. This includes corrections to spelling, punctuation and grammar.

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Candidate Name:		Candidate No:	

1. What are the demands of the text? You should consider the original intentions of the playwright and how this may have been performed by others for a present-day audience. You must include examples from your practical work on the whole text. (recommended 500 words)

5

Candidate Name:		Candidate No:	

2. What is your artistic vision for the performance? You must make reference to the whole text in your answer. (recommended 500 words)

5

Candidate Name:		Candidate No:	

3. What are the most important characteristics of the role/extract that you wish to communicate to the audience during your performance? Give specific examples from the performance text to support your answer. (recommended 500 words)

5k. Language for learning

This glossary has been provided as a reference for teachers and learners of some of the theatrical terminology commonly used by theatre makers.

Learners should be familiar with these terms and definitions. Learners will not be required to recall definitions in the examined assessment.

Acting

AD LIB	Improvisation by an actor when: 1) another actor fails to enter on cue 2) the normal progress of the play is disturbed 3) lines are forgotten.
ASIDE	Lines spoken by an actor to the audience and not supposed to be overheard by other characters on stage.
BLOCKING	The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script.
BREAK A LEG	A superstitious and widely accepted alternative to 'Good Luck' (which is considered bad luck).
CHARACTERISATION	The art of creating a character. Within the text, characters may be presented by means of description within stage directions or character descriptions which the actor must try to convey or through their actions, speech, or spoken thoughts within the text.
CORPSING	An actor who collapses into uncontrollable laughter during a rehearsal or performance is said to be "corpsing".
DICTION	The quality or style of speaking of a character within the play, consisting of components such as accent, inflection, intonation and enunciation.
GESTURE	Body or facial movements of a character during a play. Gesture can be described by the author, or suggested by the director or actor.
INFLECTION	Pronouncing a word to stress its meaning.
MIME	Communicating emotion, meaning or an idea without words, using only gesture, expression and movement.
ON THE BOOK	An actor who needs to refer to the script during a scene is said to be "on book". The ideal situation is for the actor to be "off book" as quickly as possible!
PACE	The speed the dialogue and/or action is delivered to the audience.
PITCH	The highness or lowness of the tone of voice. Generally male voices are lower pitched and female voices are higher pitched.
PROJECTION	Using the voice loudly and clearly to ensure the dialogue is heard by the audience.

PROMPT BOOK	Master copy of the script or score, containing all the actor moves and technical cues, used by stage management to control the performance. Sometimes known as the 'book', Prompt Copy or Prompt Script.
RAPPORT	The feeling created by an ensemble or cast working together during a performance.
READ THROUGH	A meeting with all cast and (sometimes all) creative team members to read through the script. Usually happens at the start of the rehearsal process, to help the cast get to know each other and the text.
STILLNESS	Using a quiet voice and a subtle body language to create a calm atmosphere on stage.
TONE	The way the words are spoken to demonstrate the emotion behind their meaning.

Costume

BLACKS	Black clothing worn by stage management during productions.
COSTUMES	Clothes worn by the actors on stage.
DRESSING ROOMS	Rooms containing clothes rails and mirrors (often surrounded with lights) in which actors change into their costumes and apply makeup.
GREASEPAINT	Name refers to makeup supplied in stick form, for application to the face or body. Needs special removing cream.
MAKEUP	Products applied to the face or body of an actor to change or enhance their appearance. See also GREASEPAINT.
MASK	Form of theatre where actors' faces are covered with masks.
QUICK CHANGE	A change of costume that needs to happen very quickly and takes place close to the side of the stage.
WARDROBE	The general name for the costume department, its staff and the accommodation they occupy.

Features of performance texts

ACT	Subdivision between sections of a play. Acts are subdivided further into Scenes.
ANTAGONIST	The opposite of the PROTAGONIST in a drama. See also PROTAGONIST.
ANTI-CLIMAX	A climax is where everything comes together as a conclusion. An anti-climax, conversely, is incomplete so can be disappointing or unsatisfying.

CHARACTER	A named individual within the play (e.g. “There are ten characters in scene one, all of whom have speaking parts.”).
CHORUS	In Greek theatre, a character (or group) representing an element in the drama which comments on the action, and advances the plot.
CLIMAX	The significant moment in the plot of a play, when things change, or reach a crisis point.
COMIC RELIEF	A comic scene (or line) included in an otherwise straight-faced play to provide a relief from tension for the audience.
DIALOGUE	The spoken text of a play – conversations between characters – is dialogue.
DRAMATIC IRONY	Where the audience knows more about a situation on stage than one of the characters in the drama.
DRAMATIC TENSION	Moments in a drama where the audience feels a heightened sense of anticipation about what is going to happen next.
DUOLOGUE	Part of a scene in a drama which is a scripted conversation between only two characters.
EPILOGUE	Scene or speech which follows the main action of the play and provides some insight or comment on the action.
EXPOSITION	The section of plot at the start of a play which provides essential background information about the characters, their situation, and their relationships to each other.
FLASHBACK	A moment during the action of a play when the natural flow of time is interrupted so that a moment from the past can be presented.
GENRE	A way of categorising different types of drama.
INTERIOR MONOLOGUE	The interior (or internal) monologue is the stream of consciousness discussion a character has with her/himself while working through problems or issues confronting them. It can be delivered as a recorded voiceover, or possibly as an aside spoken direct to the audience.
LIBRETTO	Text of an opera, or other long musical vocal composition. The script of a musical.
MONOLOGUE	A speech within a play delivered by a single actor alone on stage.
NARRATION	Dialogue designed to tell the story or provide accompanying information. Narration can accompany on stage action or be presented in its own right.
PLOT	The basic story thread running through a performance/play which gives the reason for the characters’ actions.
PROLOGUE	Short scene or speech before the main action of the play to put it into context or set the scene.
PROTAGONIST	The leading character or ‘hero’ in a play who has to fight against/oppose the ANTAGONIST.
RISING ACTION	The events that build up the pace and perhaps the excitement in a plot/drama.

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SCENE	A subdivision of a play.
SCRIPT	The text of a play or musical. Also contains stage directions and other notes.
SOLILOQUY	Lines delivered by an actor on stage as if to her/himself.
STAGE DIRECTIONS	Instructions given by the author about how a play should be staged, when actors should make their entrances and exits and how lines should be delivered.
STEREOTYPE	A role that has set characteristics, easily recognisable and sometimes exaggerated, and that follows consistently a generally agreed form.
STOCK CHARACTER	A role with set characteristics that may be used frequently in certain types of drama, e.g. melodrama.
STRUCTURE	The way a piece of drama is put together; the connections between episodes, scenes or acts; the framework. (See also SHAPING)
SUBPLOT	In narratives, this term refers to a secondary plot or storyline.
SUBTEXT	In acting and character analysis, it refers to the idea that there are other meanings below the surface of what is actually said and done.

Lighting

BACKLIGHT	Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background.
BARNDOORS	An attachment which is fixed to the front of a lantern to cut off the lighting beam in a particular direction(s).
BLACKOUT	The act of turning off (or fading out) stage lighting.
BOARD	The main control for the stage lighting.
BURNT OUT	A coloured gel that has lost its colour or melted through due to excessive heat in front of a lantern.
CMY	Cyan/Magenta/Yellow – the three secondary (additive) colours of light which are used in moving lights for colour mixing.
CROSS FADE	Bringing another lighting state up to completely replace the current lighting state. Also applies to sound effects/music. Sometimes abbreviated to Xfade or XF.
DIMMER RACK	A number of individual lighting dimmer circuits built into a single case. Consists of a single power input, a lighting control (DMX512) input and sockets to connect lanterns. A dimmer rack can be set to respond to any control channel by setting its start address (known as “addressing” the rack).
FADE	A fade is an increase, diminishment or change in lighting or sound level.
FLOOD	A lensless lantern that produces a broad non-variable spread of light.

FOLLOWSPOT	Usually, a powerful profile lantern fitted with its own dimmer, iris, colour magazine and shutters mounted in or above the auditorium, used with an operator so that the light beam can be moved around the stage to follow an actor.
GENERAL COVER	Those lanterns in a rig which are set aside purely to light the acting areas. The stage is normally split into a number of areas for this purpose, which can then be isolated or blended together as required by the director.
GOBO	A thin metal plate etched to produce a design which can then be projected by a profile spotlight. There are hundreds of gobo designs available – common examples are breakup (foliage), windows and scenic (neon signs, city scapes etc.).
LANTERN	General term for unit of lighting equipment including spotlight, flood etc.
LIGHTING PLOT	The process of recording information about each lighting state either onto paper or into the memory of a computerised lighting board for subsequent playback.
LIGHTS UP	1) Announcement that a section of the performance has begun 2) An increase in light level – usually a note by the lighting designer for her/his own reference.
LX	Used by some as a shorthand for lighting.

Performance Style

COMEDY	A performance where there is a happy ending, with the intention of amusing and entertaining the audience.
EPIC THEATRE	Features of Epic Theatre include episodic scenes, a lack of tension, breaking the theatrical illusion through devices such as direct audience address, use of songs, projections and narration.
EXPRESSIONISM	A term for theatre design and performance style which places greater value on emotion than realism. The trademark Expressionist effects were often achieved through distortion.
FORUM THEATRE	In this process the actors or audience members could stop a performance, often a short scene in which a character was being oppressed in some way. The audience would suggest different actions for the actors to carry out on stage in an attempt to change the outcome of what they were seeing.
IMMERSIVE THEATRE	Theatre in which the audience is part of the action. The performers will interact and guide the audience around a site or space or the audience may be free to wander and discover scenes. These plays are often SITE SPECIFIC.
MELODRAMA	A Melodrama is a dramatic work that exaggerates plot and/or characters in order to appeal to the emotions.
METATHEATRE	Theatre about theatre itself, drawing the audience away from the notion of realism in theatre. Can also describe a play within a play.

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NATURALISM/ NATURALISTIC	A performance that attempts to replicate nature and present events and characters on stage as in real life. Naturalism attempts to hold up a mirror to nature and give the illusion of characters as actual people in real-life situations using everyday language.
PHYSICAL THEATRE	Performances which incorporate dance elements into a dramatic theatre performance.
REALISM	Realism in theatre describes a decision by the creative team to present the audience with an accurate depiction of the real world, rather than a stylised interpretation.
STYLE	Style refers to the way the actors perform, the visual characteristics of the setting and costumes, and the choice of conventions used.
STYLISED	Stylisation is the conscious process of emphasising and often exaggerating elements of the design or characteristics of a role.
SYMBOLISM/SYMBOLIC	Using symbols to suggest and communicate meaning to the audience.
THEATRE IN EDUCATION	Often abbreviated to T.I.E. The use of theatrical techniques to educate, covering social issues or topics on the school's syllabus.

Performance Space

AISLE	A passage through seating.
AUDITORIUM	The part of the theatre accommodating the audience during the performance. Sometimes known as the "house".
BACKSTAGE	The part of the stage and theatre which is out of the sight of the audience. The service areas of the theatre, behind, beside or underneath the stage.
CENTRE LINE	Imaginary line running down the stage through the exact centre of the proscenium opening. Marked as CL on stage plans.
CENTRE STAGE	The middle portion of the stage – has good sightlines to all seats of the auditorium.
CIRCLE	The balcony with tiered seating above the stalls in a traditional proscenium arch theatre.
DOWNSTAGE	The part of the stage nearest to the audience (the lowest part of a raked stage).
ELEVATOR STAGE	A type of mechanised stage which has sections that can be raised or lowered.
HOUSE	1) The audience 2) The auditorium
HOUSE LIGHTS	The auditorium lighting which is commonly faded out when the performance starts.
OFFSTAGE	The area out of sight of the audience.
RAKED AUDITORIUM	Audience seating area which is sloped, with its lowest part nearest the stage.
RAKED STAGE	A sloping stage which is raised at the back (upstage) end. All theatres used to be built with raked stages. Today, the stage is often left flat and the auditorium is raked to improve the view of the stage from all seats.

ROSTRUM	(plural ROSTRA) A portable platform, usually in the form of a collapsible hinged framework with a separate top.
STAGE	The part of the theatre on which performances happen.
STAGE DOOR	The backstage entrance to the theatre. Performers and technicians enter here. Large theatres normally have a stage door keeper, who takes messages for performers and acts as a security guard for the entrance.
STAGE LEFT/RIGHT	Left/Right as seen from the Actor's point of view on stage, (i.e. Stage Left is the right side of the stage when looking from the auditorium).
STALLS	The lowest audience seating area, usually just below the level of the stage, in a proscenium theatre.
TRAP	An opening through the stage floor.
TRAP ROOM	The area directly below the trapped part of the stage. Used for accessing the traps.
TREADS	General name for any stage staircase or set of steps.
UPSTAGE	The part of the stage furthest from the audience.
WINGS	The out-of-view areas to the sides of the acting area.

Performance Venues

AMPHITHEATRE	Circular or oval open-air theatre with a large raked seating area (often semi-circular) sloping down to the stage.
APRON	The Apron is a section of the stage floor which projects towards or into the auditorium.
BLACK BOX	A flexible studio theatre where the audience and actors are in the same room, surrounded by black tabs (curtains).
END ON	Traditional audience seating layout where the audience is looking at the stage from the same direction. This seating layout is that of a Proscenium Arch theatre.
FOUND SPACE	A performance space that wasn't designed to be one (e.g. historic buildings, factories, public areas).
IN THE ROUND	Theatre in the Round is a form of audience seating layout where the acting area is surrounded on all sides by seating. There are often a number of entrances through the seating. Special consideration needs to be given to onstage furniture and scenery as audience sightlines can easily be blocked.
PROMENADE	Form of staging where the audience moves around the performance space and sees the play at a variety of different locations.
PROSCENIUM ARCH	The opening in the wall which stands between stage and auditorium in some theatres; the picture frame through which the audience sees the play. The "fourth wall".

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SITE-SPECIFIC THEATRE	A piece of performance which has been designed to work only in a particular non-theatre space.
THRUST	Form of stage which projects into the auditorium so that the audience is seated on at least two sides of the extended piece.
TRAVERSE	Form of staging where the audience is on either side of the acting area.

Practical Exploration

ARTEFACT	An object which might be used as a starting point in a drama activity. Artefacts (which on stage become props) can signify context, actions and meaning.
BACK STORY	Providing a history to a character or plot before the events in the play, scene or drama begin.
CROSS-CUTTING	This involves changing back and forth between scenes or episodes of action. The first scene runs up to a selected point and the action freezes or the lights fade out on it. As this happens, the second scene starts and runs up to another 'cutting point'. The action reverts (cuts) to a section of the first scene. The process of switching between scenes continues.
FREEZE FRAME	A technique for allowing a character to 'step out' of a scene and reveal something to the audience, while the rest of the action freezes.
HOT SEATING	A technique used to gain a deeper understanding of a character or role. An individual sits in a chair designated as the 'hot seat'. The rest of the group asks the person in the hot seat relevant questions about their feelings, thoughts, actions or circumstances. The person in the hot seat answers the questions in role or as they think the character they are playing would answer.
IMPROVISATION	Performing quickly in response to something or acting without previous planning. Spontaneous improvisation refers to making up a role as you go along. Prepared/planned improvisation refers to working and reworking within a structure of ideas and roles agreed in advance.
ROLE PLAY	Pretending to be someone (or something) else. Role play is generally confined to taking on a clearly defined role such as a doctor, a bus driver or teacher without any attempt at in-depth psychological analysis or understanding. What distinguishes it from acting is that role play is not intended for performance to an audience.
ROLE REVERSAL/ROLE TRANSFER	When, during an improvisation or rehearsal for a scene, the actors swap the roles/characters they are portraying to gain a different view or understanding of their own role.
ROLE-ON-THE-WALL	A life-sized outline of a figure is drawn on the wall to represent a character or role being developed or explored. Members of the group take it in turns to write facts and information about the character/role within the outline. Physical details might all be written in the head area, for example, whereas things the character likes might be written in the right leg. Opinions and views from other people or characters can be added around the outside of the figure.

STILL IMAGE	Creating a picture to represent a frozen moment or to sum up what is happening in a drama. It is a useful technique for exploring the effects of positioning characters in relation to one another in terms of levels and proximity and to demonstrate non-verbal communication. It is often used with sculpting and thoughts in the head. (See also TABLEAU)
STIMULUS	An artefact used as a starting point for devising original drama and theatre performances.
STORYBOARDING	A series of images and/or text showing the sequence of the action planned for a play.
TABLEAU(X)	A dramatic grouping of characters. A tableau may not necessarily be a still or frozen image. It can be a general 'stage picture' during a sequence in a scene where dialogue may be spoken and gestures used. In tableau vivant, the performers are positioned to represent a picture or 'fresco', and props and costumes are often used as an integral part of the stage picture. Tableau can also be used to describe a pause on stage where all performers briefly freeze in position. This can typically be found at the end of scenes in Victorian melodramas. (See also STILL IMAGE)
TEACHER-IN-ROLE	When a class or group of participants in a drama accepts that the teacher (or leader) is going to play a role to which they are going to react and respond. The participants may or may not be in role.
TECHNIQUE	Used here to refer to drama forms, exercises, strategies and conventions that are widely used to develop understanding and explore meaning through the drama process. In a broader context, techniques encompass the whole range of physical and psychological processes and exercises that an actor might use to develop their skills as a performer.
THOUGHT TRACKING	An exercise that allows the inner thoughts of a character or role to be heard out loud. It is often used with freeze frame or still image, where a participant is asked to say what they are thinking at that point in time.
WRITING IN ROLE	An exercise where, for example, a letter, a diary or journal is written as if by the character or role being portrayed. It is a useful technique for work on building character.

Process

CALL	A notification of a working session (e.g. a Rehearsal Call, Band Call, Photo Call).
CUE	1) The command given to technical departments to carry out a particular operation 2) Any signal (spoken line, action or count) that indicates another action should follow.
CUE TO CUE	Cutting out action and dialogue between cues during a technical rehearsal, to save time.

CURTAIN CALL	At the end of a performance, the acknowledgement of applause by actors – the bows.
DE-RIG	The process of removing lanterns and cabling from flying bars or grid – returning the venue to its normal state, or as preparation for the next production.
DRESS REHEARSAL	A full rehearsal, with all technical elements brought together. The performance as it will be 'on the night'.
DRY RUN	A practice run, usually a technical run without actors.
ENCORE	An extension of the performance due to audience demand.
GET-IN	The process of moving set, props and other hardware into a theatre.
GET-OUT	Moving an entire production out of the venue.
INTERVAL	Break between sections of a performance.
REHEARSAL	A session when actors are called to work through some scenes from the play in private.
TECH	Short for Technical Rehearsal.
TECHNICAL REHEARSAL	Usually the first time the show is rehearsed in the venue, with lighting, scenery and sound. Costumes are sometimes used where they may cause technical problems e.g. Quick changes.
WALK THROUGH	Session on stage just after the set has been built (or reassembled) when actors and crew can go through moves to ensure all is as it should be, and to identify any problems before the performance.
WARM-UP	The Warm-Up prepares the actor's body for the performance by exercising (literally warming up) muscles, stretching limbs, and getting the cast to focus on the performance and to forget about anything outside the walls of the theatre.
CHOREOGRAPHY	The art and craft of designing the moves, pace, flow, structure and execution of a piece of dance, or any other piece of rehearsed movement. A stage combat sequence is also choreographed.

Theatre Makers

ACTOR	Person (male or female) whose role is to play a character. Although the term 'actress' is still used for a female actor, many women prefer to have the same title as the men.
AMATEUR	Member of a theatre company which is not professional.
ASM	Assistant Stage Manager.
AUDIENCE	A group of people who participate in a show or encounter a work of art, literature, theatre, music, video games, or academics in any medium. Some types of performance (e.g. street theatre) call for greater audience involvement.
BIT PART	A small role for an actor.

CAST	The members of the acting company.
CHOREOGRAPHER	Member of the production team responsible for setting dances and movement sequences during the production.
COMPANY	The cast, crew and other staff associated with a show.
COSTUME DESIGNER	Member of the creative team for a show responsible for the clothes worn by the actors throughout the performance.
DANCER	Member of the company whose role is choreographed, and who has no spoken words.
DIRECTOR	Broadly, the role involves being responsible for the overall artistic vision of a production. ARTISTIC DIRECTOR – Normally in charge of the programming of a venue. May also direct shows. TECHNICAL DIRECTOR – In charge of the technical requirements of a production.
DRAMATIST	A playwright, composer or lyricist who takes an existing story and transforms it into a play or musical.
ENSEMBLE	An acting group. Normally used to describe a group of actors who work well together, with no-one outshining the others.
LYRICIST	Author of the text of a musical/the words of a song.
PLAYWRIGHT	The author of a play. Also known as a DRAMATIST.
PROFESSIONAL	Normally used for someone who's regularly paid for a particular job (as opposed to an amateur, who does it for fun).
SOUND DESIGNER	Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production.
STAGE CREW	Member of the Stage staff who is responsible for moving props and/or scenery during the show, and for ensuring that items under his/her responsibility are working correctly and properly maintained.
STAGE MANAGER	The Head of the Stage Management team comprising the deputy stage manager (DSM) and assistant stage manager (ASM). The DSM is normally "on the book" calling the cues from the prompt corner. The ASM supervises props.
UNDERSTUDY	A member of the cast of a musical or play who understudies one (sometimes more) of the principal roles and is also in the chorus.
USHERS	Members of Front-of-House staff who guide audience members to their seats, and often sit in the auditorium during the show in case of emergency.
WALK-ON	A small acting role with no lines.

Set

ACTION PROP	A hand-held practical prop used by an actor for combat or for a specific purpose.
BOX SET	Naturalistic setting of a complete room built from flats with only the side nearest the audience (the fourth wall) missing.
BRACE	1) Angled strengthening timber within a flat. 2) Support for scenery on stage.
BRACE WEIGHT	Slotted cast iron weight placed on foot of extendible or French brace to prevent movement. Often referred to as a 'Stage Weight'.
CLOTH	A piece of scenic canvas, painted or plain that is flown or fixed to hang in a vertical position. A Backcloth (or Backdrop) hangs at the rear of a scene. A Star Cloth (usually black) has a large number of small low-voltage lamps sewn or pinned through it which gives a magical starry sky effect.
COMPOSITE SETTING	A stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.
CYCLORAMA (CYC)	The Cyclorama is a curved plain cloth or plastered wall filling the rear of the stage.
DOOR FLAT	Scenery item consisting of a wall containing a working door.
DRESSING (the set)	Decorative props (some practical) and furnishings added to a stage setting are known as Set Dressing.
ENTRANCE	1) A part of the set through which actors can walk onto the stage. 2) The act of an actor walking onto the stage.
EXIT	1) A part of the set through which actors can leave the stage. 2) The act of an actor walking off the stage.
FLAT	A lightweight timber frame covered with scenic canvas, or plywood. Flats are used to provide a lightweight and easy-to-move-and-re-configure backdrop to a stage set. Flats sometimes have windows or doors built into them to provide extra flexibility, for use in realistic settings. Masking flats are used to hide areas the designer does not want the audience to see, or to provide actors with an exit, or somewhere to store props.
FOURTH WALL	The imaginary wall of a box set through which the audience see the stage. The fourth wall convention is an established convention of modern realistic theatre, where the actors carry out their actions unaware of the audience.
GAUZE	Cloth with a relatively coarse weave. Used unpainted to diffuse a scene played behind it. When painted, gauze is opaque when lit obliquely from the front and becomes transparent when the scene behind it is lit.
GROUNDPLAN	A scaled plan (overhead) view of the theatre stage area or of a set design, to enable all technical departments to ensure that everything will fit correctly into the space available.
MARKING OUT	Sticking tapes to the floor of the rehearsal space to indicate the groundplan of the scenery. Also for marking position of furniture etc. within a set.

MODELBOX	A wooden box representing the walls of a theatre space in which cardboard scale models can be placed by the set designer.
PROPS	(Properties) Furnishings, set dressings, and all items large and small which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props which are kept in an actor's costume are known as personal props.
SET	1) To prepare the stage for action. 2) The complete stage setting for a scene or act.

Sound

ACAPELLA	A sung performance which is not accompanied by musicians.
ACOUSTICS	The acoustic of a room depends on its size and shape and the amount and position of sound-absorbing and reflecting material.
AMBIENT NOISE	The sound heard in a room with no sound sources.
CONTROL ROOM	Room at the rear of the auditorium (in a proscenium theatre) where lighting and sometimes sound are operated from. The control room is usually soundproofed from the auditorium so that communications between operators cannot be heard by the audience.
MICROPHONE	Device for converting sound into electrical pulses which can then be amplified or recorded onto tape.
MIXER	A desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs.
RADIO MIC	Device consisting of a microphone head, transmitter pack with batteries, aerial and mains receiver unit which allows actors and singers to be amplified with no visible means of connection.
SOUND CHECK	A thorough test of the sound system before a performance. This will include checking each speaker cabinet individually, and each playback device. In the case of a live concert, this is the session when each instrument is played in turn for the sound engineer to check and fine-tune the sound.
SOUNDSCAPE	Using sounds to create an aural environment for a scene. A director or designer might develop a soundscape to create an atmosphere appropriate to the drama. Each individual might create a sound appropriate to accompany or introduce the scene. For example, one person might make sea sounds vocally while another imitates the cry of a seagull to suggest the seaside. Repeated words and phrases overlapping each other can also be used to suggest a location or to portray sounds in a character's head from a nightmare or series of flashbacks.
SX	Used by some as a shorthand for sound.

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Technology/effects

AV	Short for Audio-Visual, referring to projected or screened video or textual material.
DIGITAL EFFECTS	Reverb, Delay, Phasing, Flanging, Harmonising, Chorusing.
DRY ICE	Frozen solid carbon dioxide (CO_2) at a temperature of -78.5° centigrade which produces clouds of steam-loaded CO_2 gas forming a low-lying mist or fog when dropped into boiling water.
FX	Abbreviation for Effect.
PYROTECHNICS	(Pyro) Chemical explosive or flammable firework effects with a manual detonation. Usually electrically fired with specially designed fail-safe equipment.
RIGGING	General term for the systems and equipment that suspend lighting and scenic equipment above the stage or performance space.
SMOKE MACHINE	A Smoke Machine is an electrically powered unit which produces clouds of white non-toxic fog (available in different flavours/smells) by the vaporisation of mineral oil. It is specially designed for theatre & film use.

Other

ARTISTIC INTENTION	The way the director (or ensemble) decides to realise the performance including decisions on the staging, performance style and design requirements. See also VISION.
ATMOSPHERE	The mood of a scene as it is understood by the audience.
AUDITION	Process where the director or casting director of a production asks actors/actresses/performers to show him/her what they can do.
CONTEMPORARY	A performance for a 21st century audience. See also PRESENT-DAY.
CONTEXT	The situation or circumstances in which a piece of drama is set or devised, including historical, cultural or social influences. Context may be explored using the 'W' questions: What? Who? Why? Where? When?
CONVENTION	Stage conventions or theatrical conventions are practices that have become accepted over time or that can be established within a performance piece. For example, it is a convention in pantomime that the Dame is played by a male performer and the Principal Boy by a female performer. 'Convention' may also be used to describe drama activities such as conscience corridor.
CULTURAL CONTEXT	The values and attitudes explored thematically in the text.

FORM	The shape and structure of a drama. In theatre, form is determined by the content of the drama (e.g. the way the playwright has constructed the narrative elements) and by the way it is presented (the choices made by actors, designers and directors in interpreting the material for performance). Form is closely associated with genre and these terms are often confused but they do not have the same meaning. For example, a play classified as in a naturalistic genre will be recognised by the audience as naturalistic by the form it takes on stage. (See also GENRE and STYLE)
HISTORICAL CONTEXT	The time the text was written and the playwright was writing, and context within the text of when and where the narrative is set.
PRESENT-DAY	A performance for an audience today. See also CONTEMPORARY.
PROXEMICS	Proxemics means the distances between characters/actors in a play. It shows their relationships and feelings.
REALISATION	The performance that is viewed by an audience.
REPERTOIRE	A collection of regularly performed pieces or techniques, usually attributed to a particular performer or playwright.
SEMIOTICS	How meaning is created and communicated through systems of signs and symbols of drama. All of the elements that make up a theatrical performance have meaning and an audience 'reads' or interprets them to understand the events in the performance.
SOCIAL CONTEXT	The relationships and interactions between the characters and the events in the text.
SUSPENSION OF DISBELIEF	The idea that an audience watching a drama is willing to accept that what is happening on stage (or on film) is real.
VISION	The description or record of the artistic intention for the performance. See also ARTISTIC INTENTION.

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To find the correct Carry Forward Entry Code option for you, please refer to the pages covering the performance text you used, select either the page of performer of designer codes and then choose the specific entry option that reflects what components you are carrying forward (re-using).

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Adapted text from D Cross and C Reynolds, OCR Drama for GCSE Paperback, p260–270. Hodder Education. 26 Jun 2009.

5l. Carry Forward Entry Code Options

Antigone – Performer role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 EA	Performer role with *Antigone* (Carried Forward - Option EA)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment
H459 GA	Performer role with *Antigone* (Moderated upload & Carried Forward)	11	Practitioners in practice (Performing) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment
H459 HA	Performer role with *Antigone* (Moderated postal & Carried Forward)	12	Practitioners in practice (Performing) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment
H459 JA	Performer role with *Antigone* (Carried Forward - Option JA)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (Performing)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment

Antigone – Designer Role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 FA	Designer role with *Antigone* (Carried Forward - Option FA)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment
H459 KA	Designer role with *Antigone* (Moderated upload & Carried Forward)	13	Practitioners in practice (Design) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment
H459 LA	Designer role with *Antigone* (Moderated postal & Carried Forward)	14	Practitioners in practice (Design) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment
H459 MA	Designer role with *Antigone* (Carried Forward - Option MA)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (Design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		41	Deconstructing texts for performance: *Antigone*	External assessment

Cloud Nine (final assessment 2026) / Nell Gwynn (first assessment 2027) – Performer role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 EB	Performer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027 (Carried Forward - Option EB)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment
H459 GB	Performer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027 (Moderated upload & Carried Forward)	11	Practitioners in practice (Performing)(Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment
H459 HB	Performer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027 (Moderated postal & Carried Forward)	12	Practitioners in practice (Performing) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment
H459 JB	Performer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027 (Carried Forward - Option JB)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (Performing)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment

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Cloud Nine (final assessment 2026) / Nell Gwynn (first assessment 2027) – Designer Role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 FB	Designer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027 (Carried Forward - Option FB)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment
H459 KB	Designer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027 (Moderated upload & Carried Forward)	13	Practitioners in practice (Design) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment
H459 LB	Designer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027 (Moderated postal & Carried Forward)	14	Practitioners in practice (Design) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment
H459 MB	Designer role with *Cloud Nine* (final assessment 2026) / *Nell Gwynn* (first assessment 2027 (Carried Forward - Option MB)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (Design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		42	Deconstructing texts for performance: *Cloud Nine*	External assessment

Earthquakes in London – Performer role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 EC	Performer role with *Earthquakes in London* (Carried Forward - Option EC)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment
H459 GC	Performer role with *Earthquakes in London* (Moderated upload & Carried Forward)	11	Practitioners in practice (Performing) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment
H459 HC	Performer role with *Earthquakes in London* (Moderated postal & Carried Forward)	12	Practitioners in practice (Performing) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment
H459 JC	Performer role with *Earthquakes in London* (Carried Forward - Option JC)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (Performing)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment

Earthquakes in London – Designer Role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 FC	Designer role with *Earthquakes in London* (Carried Forward - Option FC)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment
H459 KC	Designer role with *Earthquakes in London* (Moderated upload & Carried Forward)	13	Practitioners in practice (Design) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment
H459 LC	Designer role with *Earthquakes in London* (Moderated postal & Carried Forward)	14	Practitioners in practice (Design) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 MC	Designer role with *Earthquakes in London* (Carried Forward - Option MC)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (Design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		43	Deconstructing texts for performance: *Earthquakes in London*	External assessment

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Stockholm (final assessment 2026) / Lovesong (first assessment 2027) – Performer role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 ED	Performer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Carried Forward - Option ED)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment
H459 GD	Performer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Moderated upload & Carried Forward)	11	Practitioners in practice (Performing) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment
H459 HD	Performer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Moderated postal & Carried Forward)	12	Practitioners in practice (Performing) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment
H459 JD	Performer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Carried Forward - Option JD)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (Performing)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment

Stockholm (final assessment 2026) / Lovesong (first assessment 2027) – Designer Role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 FD	Designer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Carried Forward - Option FD)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment
H459 KD	Designer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Moderated upload & Carried Forward)	13	Practitioners in practice (Design) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment
H459 LD	Designer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Moderated postal & Carried Forward)	14	Practitioners in practice (Design) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment
H459 MD	Designer role with *Stockholm* (final assessment 2026) / *Lovesong* (first assessment 2027) (Carried Forward - Option MD)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (Design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		44	Deconstructing texts for performance: *Stockholm*	External assessment

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Sweeney Todd: The Demon Barber of Fleet Street – Performer role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 EE	Performer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Carried Forward - Option EE)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: The Demon Barber of Fleet Street*	External assessment
H459 GE	Performer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Moderated upload & Carried Forward)	11	Practitioners in practice (Performing) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: The Demon Barber of Fleet Street*	External assessment
H459 HE	Performer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Moderated postal & Carried Forward)	12	Practitioners in practice (Performing) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: The Demon Barber of Fleet Street*	External assessment
H459 JE	Performer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Carried Forward - Option JE)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (Performing)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: The Demon Barber of Fleet Street*	External assessment

Sweeney Todd: The Demon Barber of Fleet Street – Designer Role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 FE	Designer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Carried Forward - Option FE)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: The Demon Barber of Fleet Street*	External assessment
H459 KE	Designer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Moderated upload & Carried Forward)	13	Practitioners in practice (Design) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: The Demon Barber of Fleet Street*	External assessment
H459 LE	Designer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Moderated postal & Carried Forward)	14	Practitioners in practice (Design) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: The Demon Barber of Fleet Street*	External assessment
H459 ME	Designer role with *Sweeney Todd: The Demon Barber of Fleet Street* (Carried Forward - Option ME)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (Design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		45	Deconstructing texts for performance: *Sweeney Todd: The Demon Barber of Fleet Street*	External assessment

The Crucible – Performer role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H469 EF	Performer role with *The Crucible* (Carried Forward - Option EF)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment
H469 GF	Performer role with *The Crucible* (Moderated upload & Carried Forward)	11	Practitioners in practice (Performing) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment
H469 HF	Performer role with *The Crucible* (Moderated postal & Carried Forward)	12	Practitioners in practice (Performing) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment
H469 JF	Performer role with *The Crucible* (Carried Forward - Option JF)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (Performing)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment

The Crucible – Designer Role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H469 FF	Designer role with *The Crucible* (Carried Forward - Option FF)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment
H469 KF	Designer role with *The Crucible* (Moderated upload & Carried Forward)	13	Practitioners in practice (Design) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment
H469 LF	Designer role with *The Crucible* (Moderated postal & Carried Forward)	14	Practitioners in practice (Design) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment
H469 MF	Designer role with *The Crucible* (Carried Forward - Option MF)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (Design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		46	Deconstructing texts for performance: *The Crucible*	External assessment

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The Visit – Performer role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 EG	Performer role with *The Visit* (Carried Forward - Option EG)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment
H459 GG	Performer role with *The Visit* (Moderated upload & Carried Forward)	11	Practitioners in practice (Performing) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment
H459 HG	Performer role with *The Visit* (Moderated postal & Carried Forward)	12	Practitioners in practice (Performing) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment
H459 JG	Performer role with *The Visit* (Carried Forward - Option JG)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (Performing)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment

The Visit – Designer Role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 FG	Designer role with *The Visit* (Carried Forward - Option FG)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment
H459 KG	Designer role with *The Visit* (Moderated upload & Carried Forward)	13	Practitioners in practice (Design) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment
H459 LG	Designer role with *The Visit* (Moderated postal & Carried Forward)	14	Practitioners in practice (Design) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment
H459 MG	Designer role with *The Visit* (Carried Forward - Option MG)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (Design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		47	Deconstructing texts for performance: *The Visit*	External assessment

Woza Albert! (final assessment 2026) / Nine Night (first assessment 2027) – Performer role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 EH	Performer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Carried Forward - Option EH)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment
H459 GH	Performer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Moderated upload & Carried Forward)	11	Practitioners in practice (Performing) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment
H459 HH	Performer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Moderated postal & Carried Forward)	12	Practitioners in practice (Performing) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		82	Exploring and performing texts (Performing) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment
H459 JH	Performer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Carried Forward - Option JH)	80	Practitioners in practice (Performing) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		21	Exploring and performing texts (Performing)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment

Woza Albert! (final assessment 2026) / Nine Night (first assessment 2027) – Designer role

Entry options		Components		
Entry Code	**Title**	**Code**	**Component title**	**Assessment type**
H459 FH	Designer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Carried Forward - Option FH)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment
H459 KH	Designer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Moderated upload & Carried Forward)	13	Practitioners in practice (Design) (Moderated upload)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment
H459 LH	Designer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Moderated postal & Carried Forward)	14	Practitioners in practice (Design) (Moderated postal)	Non-exam assessment (Internal assessment, external moderation)
		83	Exploring and performing texts (Design) (Carried forward)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment
H459 MH	Designer role with *Woza Albert!* (final assessment 2026) / *Nine Night* (first assessment 2027) (Carried Forward - Option MH)	81	Practitioners in practice (Design) (Carried forward)	Non-exam assessment (Internal assessment, external moderation)
		22	Exploring and performing texts (Design)	Non-exam assessment (Visiting examination)
		31	Analysing performance	External assessment
		48	Deconstructing texts for performance: *Woza Albert!*	External assessment

Summary of updates

Date	Version	Section	Title of section	Change
April 2018	1.1	i) Multiple		Amends to admin sections
		ii) 4c	External assessment arrangements	Amends to Head of centre annual declaration, Private candidates and Live Theatre statement
		iii) 4d	Admin of non-exam assessment	Amends to Authentication of learner's work
		iv) 5e	Guidance on live theatre requirements	Amends to live performance requirements
December 2018	2	3d 4a 4d Appendix	Retaking the qualification Pre-assessment Admin on non-exam Assessment Carry Forward Entry Code options	 Amendments to Carry Forward references New Carry Forward Code table
September 2019	2.1	4d	Admin on non-exam Assessment	Amendment to visiting examiner booking process
January 2020	2.2	1d Covers 4d 4f 4a	How do I find out more information? Authentication of learners' work Post-results services Drama A-Level Entry Code Options Table	References to the Online Support Centre included Enquiries about results changed to Review of results Correction to entry code options
				Update to specification covers to meet digital accessibility standards
June 2023	2.3	4a. 4d. 5c. 5l. 3	Pre-assessment Admin of non-examined assessment Non-exam assessment: digital evidence Carry forward entry code options Assessment of A Level in Drama and Theatre	Update to the wording of moderation submission options. Insertion of new section 3c. Total qualification time.

Date	Version	Section	Title of section	Change
March 2024	2.4	3d, 3e 4a Checklist	Qualification availability, Language Pre-assessment	Inclusion of disclaimer regarding availability and language Update to include resilience guidance Inclusion of Teach Cambridge
September 2025	3.0	2c 4 5i 5l Covers, page footers, section 1a and 4e	Content Admin Text list Carry Forward Entry Code Options	Deconstructing texts for performance (41-48) What you need to know Deconstructing texts for performance (Components 41-48) Performance texts updated. Updated covers, footers and certificate title to reflect the new Cambridge OCR brand. Inside cover includes statement: 'About our new name'. Minor rewording in generic section 1a.

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